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CLOT™

Volume 1 **Number 3** **Magazine**

VOIVOD

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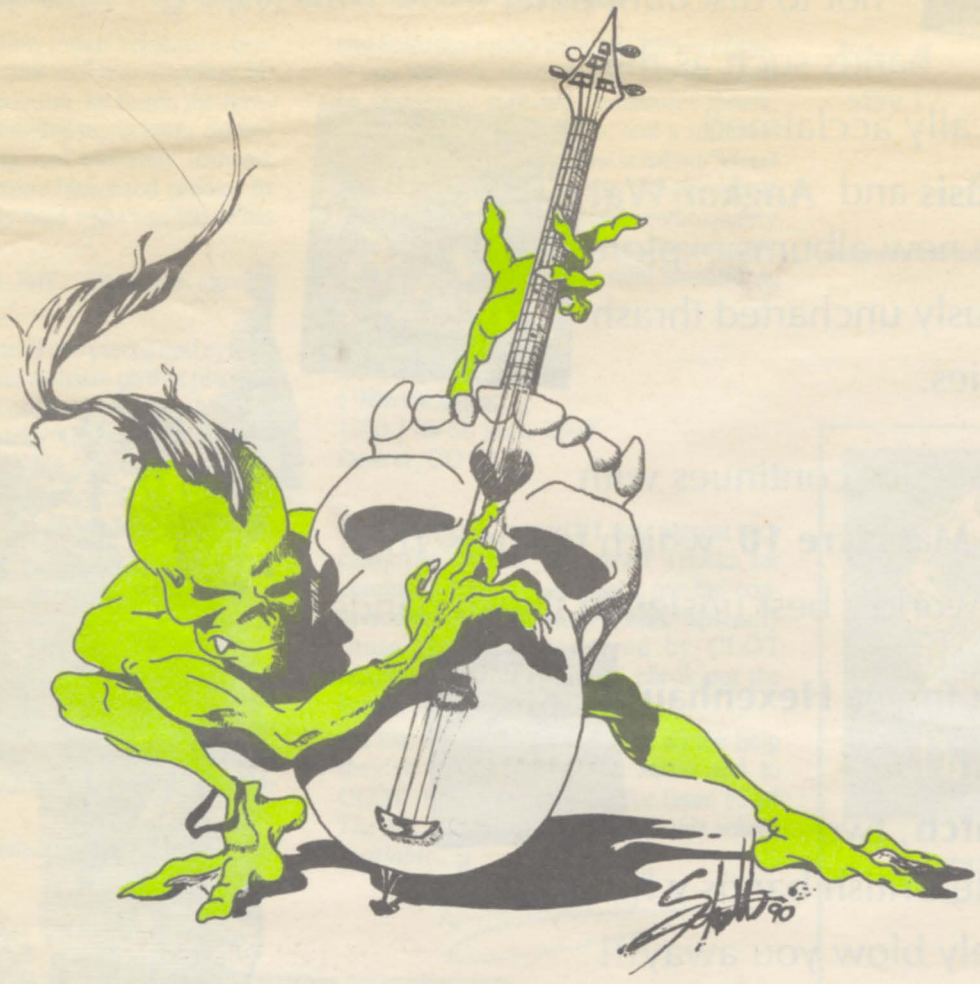
Gothic Slam

WOMEN IN ROCK



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Lessons In Thrash

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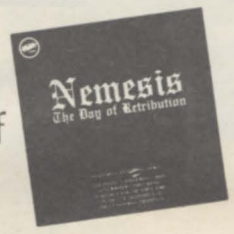

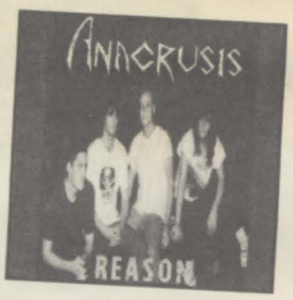

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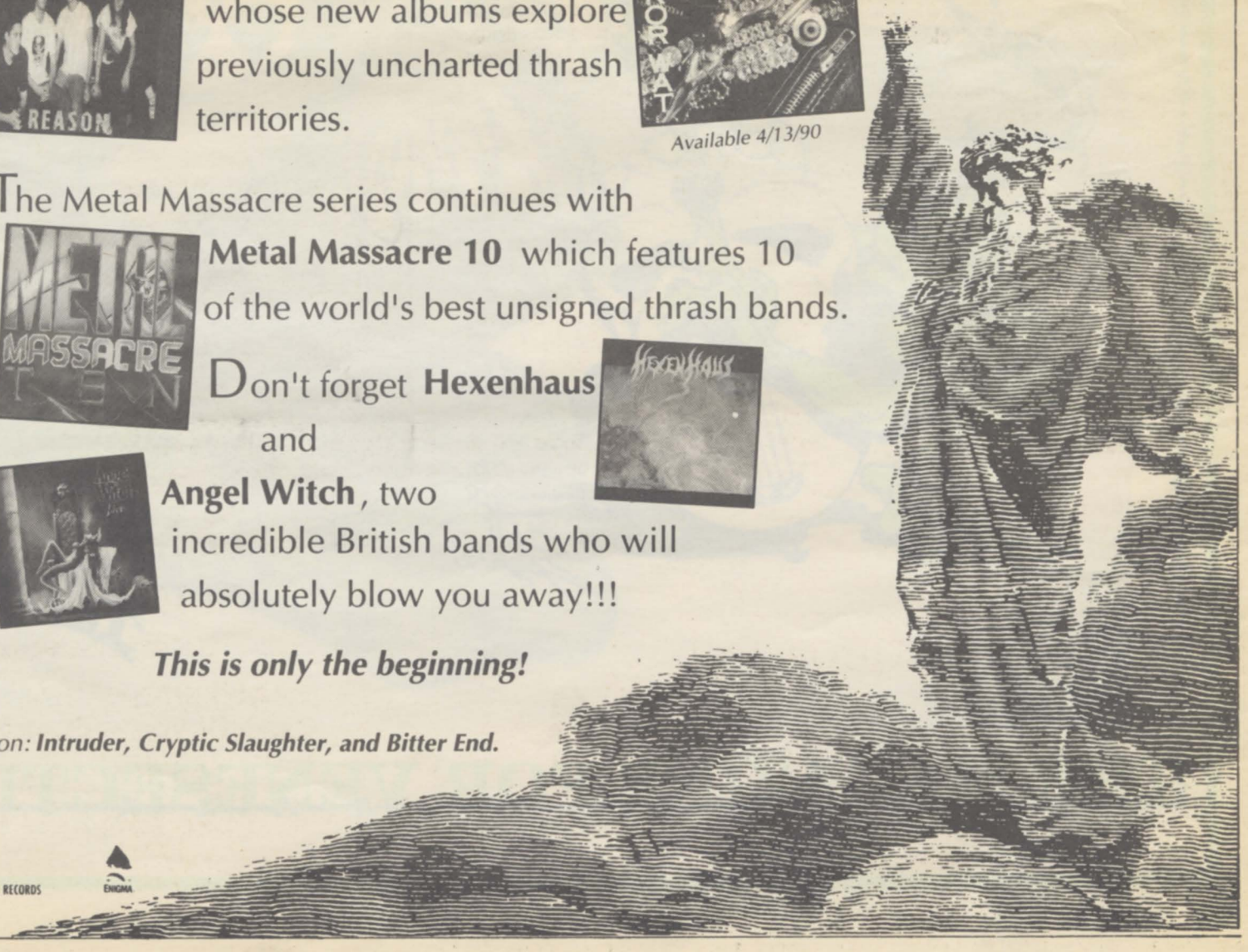
Coming Soon: ***Intruder, Cryptic Slaughter, and Bitter End.***



METAL BLADE RECORDS

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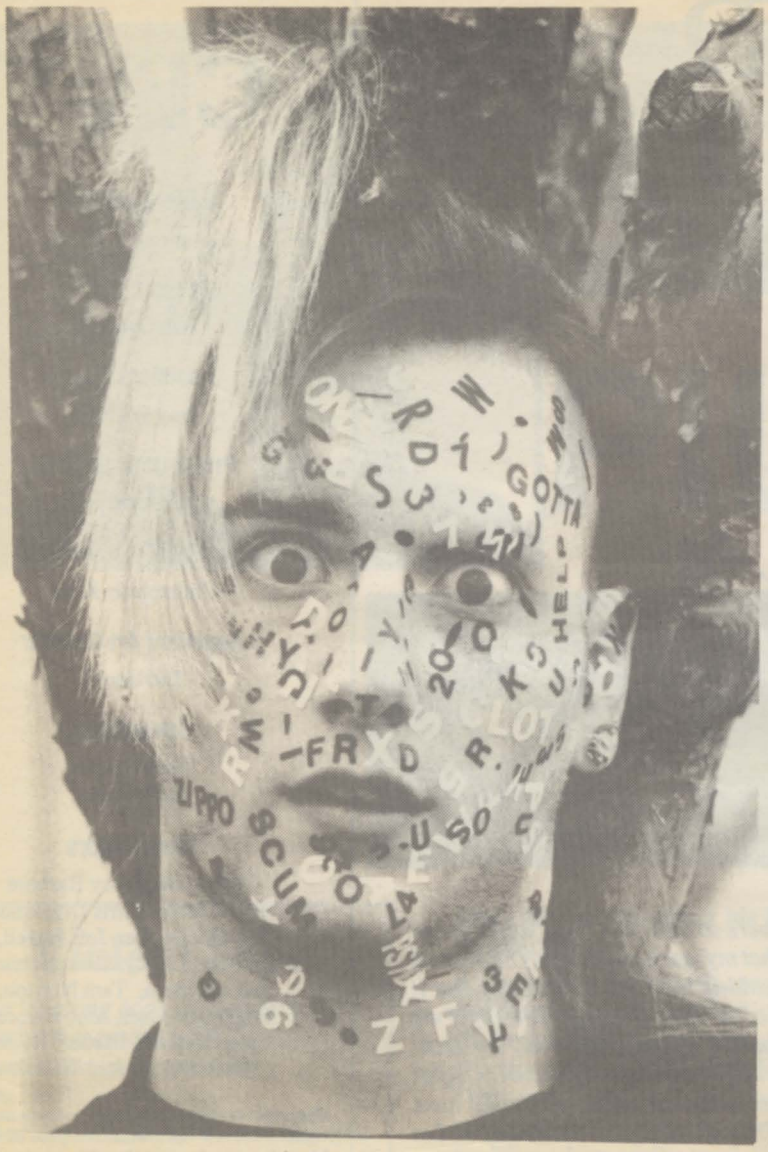

Photo by Bradley Ryan

Andrew E. Frey—Editor

Spam, Pig Lips, and Crow's Feet

A hideous smelling green substance permeated the area that Jeff was standing in. Upon closer inspection, he found the remnants of a very mangled leprechaun. Someone or something had viciously torn his body into numerous bite-sized pieces. In his hand he vainly held what was left of his five leaf clover.

"Idiot," thought Jeff. "Five leaf clovers aren't good luck."

Jeff picked up one of the pieces and eyed it carefully. Was that a charm on that piece of arm? Wait! Could this possibly be "Lucky", the Lucky Charms dude? If it was, why hadn't his murderer finished eating him?

Jeff popped a slimy chunk into his mouth.

"Not bad!" He remarked as he headed down the hallway of reeking ooze.

You may have noticed that this issue was a couple days late. Just to confirm your suspicions, it *was* the snowstorm that hit during the week of the 5th that pushed us back. Next month we should be back on schedule.

Have you been listening to KBPI on Friday and Saturday nights between 7pm—12am? If you haven't, check it out! I think you'll be pleasantly suprised. It features thrash, hardcore, some grindcore, and a lot more moshable music. The show is called "Metal Licks" and is hosted by Mr. Greg Stone. If any local bands want to send a radio quality tape to him, you may have a chance to get it played. If you want to send something, send it to:

KBPI—Metal Licks
c/o Greg Stone
1 Tabor Center
1200 17th St. Suite 2300
Denver, CO 80202

Dusty Casket Concert #1 was a great success. The turnout was great! Thanks for coming. Make sure to check out the concerts coming up this next month, especially those that are sponsored by CLOT Magazine. Mosh on down, check out the bands, and support the scene!

I'd like to thank *Mosh Pit* for all the help they've given both to the scene and to CLOT. Be on the lookout for issue #5 of *The Pit*. It's out, and it's *available where available.*

Andrew E. Frey

CONCERTS

March 24	Corruption, Cerium, Decimation, T-iamat at the Aztlan Theater *
March 28	Assault and Malice in Wonderland at the Garage
March 29	Corruption at the Broadway
March 31	Anathema, Havok, and The Unknown at the Aztlan Theatre *
March 31	Violent Degenerates, Sinister Creed—somewhere in Cheyenne
March 31	Alice Cooper and Danger Danger at C.I.S.C.
April 1	Bohnam and Johnny Crash at C.I.S.C.
April 6	Detonators, Bunny Genghis, Phantasmorgasm at Washington Park Community Center (809 S. Washington) *
April 7	Robin Trower at the Gothic Theater
April 11	Junkyard and Black Crows at the Gothic Theater
April 14	Thrill Kill Kult at the Gothic Theater
April 16	Law and Order with Raging Slab at the Broadway
April 18	Cramps at the Gothic Theater
April 25	Benefit for El Salvador featuring Bunny Genghis, Phantasmorgasm, Head 'O Sid, Poor White Trash, X-tremities, and more at the Glenn Miller Ball Room
April 25	Gothic Social Distortion at the Gothic Theater
April 28	Testament and Savatage at C.I.S.C.
April 28	Alana Miles at the Gothic Theater
May 15	Coroner, Atrophy, Forced Entry, Sinister Creed at the Aztlan Theatre
May 4	Sanctuary, Fates Warning, Dead On at C.I.S.C.
May 17	Psychic TV at the Gothic Theater

**** Denotes a show produced by CLOT Magazine***

Got a gig you want to have listed? Give us a call at 450-9380, or 252-1339 and leave a message.

CLOT Magazine Presents

Dusty Casket Concert #2

Double Release Festival!

Anathema—"Knife and Gun Club"
Havok—"Brought to Light"

March 31 Aztlan Theatre

$4.50 First band starts 7:30pm

Tattooing by Mickie

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Letters to FRXD

Dear FRXD,

HELP ME! I just found out that my boyfriend is a necrophiliac. He informed me of this a week ago, but I had my suspicions because he was always turned on when we were near a graveyard or morgue. I failed to put two and two together, but now I know. Please help me find some way to please him without going to a graveyard, too. Without him, I'm as good as dead.

Alive & Kickin'

Dear Alive

It's not so uncommon for men like myself to become sexually aroused near crow bait. Most aren't true necrophiliacs because they require a certain amount of movement or activity from their partner. Maybe you shouldn't be such a sexual beast when you mount your man or try to get his mind off of it by inviting another sexual partner to join you. How about me? I could make you see GOD! —FRXD

Dear FRXD,

My friends & I have been arguing for days over a simple question that has stirred up quite a controversy. I thought maybe you could help. How do they get that tiny "m" on the "M&M"s? Everyone says a rubber stamp, but I disagree 'cause that would crush them. I think some guy paints the "m" on them. What do you say?

Atussa Maboobie

Dear Atussa,

The "m" controversey has baffled many monophagous people since the age of squawroot. What do they mean? Where do they come from? How do they get there? Why the fuck an "m" anyway!? Well, as all serious "M&M" conoisseurs know, the little sugar pellets start out completely nude (white) and empty. After the "M&M"s are assigned their colors, they take a long and unusually painful excursion down the conveyor belt where oppressed assembly line workers inject that deliciously sinful chocolate with hypodermic syringes. Many die from overfilling. The survivors of this process are then separated by the color coating machine which gives them their beautiful lustre. Once that is completed, the candies are ready to be marked with that mark which gives them their own special identity. The bare little drug-like devils are placed in a single file line and permanantly tattooed with an automated tattooing machine purchased from the Japanese. Your friend's theory is incorrect because yes, they would be crushed. However, your theory is not valid either, due to the shortage of dwarf factory workers. —FRXD

Dear FRXD,

You're a great guy & all, but I do have one question, where the hell did you get your name? That sounds like the noise my grandmother makes after she's had a chili dinner. Pretty lame, wouldn't you say?

Sincerely
Your Adoring Fan,

Elmer G. Closanits

Dear Elmer,

After my rough day of abusing celery and disemboweling turnips, you want to know how I got my name? OK, but don't let this get out, or it may improve my reputation.

Back when I was a youngster, I got a lot of flack for my name. You see, before my accident, my full unabashed name was Ferrimore Janson Elrod Kinaman. Quite a mouthful, 'eh? Well, let me tell you it was living hell trying to write this when I was in the formative years of my education. Things were so bad (just from paper usage alone) that my teachers took pity on me and started calling me Fred. I liked this, but it left kind of an empty feeling in the pit of my left eyeball. I endured life with my nickname being Fred, until my accident. After that, I realized that my name should have been FRXD all along, so I changed it. Let me assure you it was the most fullfilling feeling I've had since I ate four dozen donuts. —FRXD

Dear FRXD,

I was wondering if you could possibly set me up with the singer of Christy Pain, or at least get him to call me. (Don't worry, he'll know who I am.) He is so hot and I guess you could say I know him and I'm friends with him, but I want his body so bad. I totally want to (bleep) him, but I'm sure lot's of other people do too! I'm just *paddering aimlessly*, what should I do?

Toast

Dear Toast,

I have some very disturbing news for you, my dear. I realize that from the extreme emotion expressed in your letter that you are quite infatuated with the lead singer from Christy Pain. The reason that I can't possibly set you up with him is because he's hiding a deep, dark secret: The lead singer for Christy Pain is actually Mackenzie Philips. Yes, Mackenzie Philips of "One Day At A Time. —FRXD

Dear FRXD,

I don't mean to insult your intel, but you must know what "blithe" is?! In case you might not remember, let me kindly refresh your memory. A blithe (as defined by the Dr. Jonz Dictionary of Dumb Words) is an extremely fat chick. Plural, blithera, is two or more fat chicks. I am a blithologist—a person who studies blithology, which is the study of fat chicks, and this is not a position to be taken lightly. Even though it doesn't take a lot of time in school and endless hours of study, a blithologist can make up to $1,000,000.00 with two words, "I DO." Take Oprah Winfrey's or better yet Rosanne Barr's husband—they were pretty highly paid blithologists. Please, if you get a chance, check out my autobiography, soon to be published.

Sincerely, Dr.Jonz

P.S. If you think I'm a blithomist, you might be right, but you're probably fat.

Dear Dr.Jonz,

I would also say that I don't want to insult your "intel", but obviously you have none. Just as you claim to be a "blithologist", I am a jobbernowlogist —a person who studies dullards, twits, numskulls, oafs...you get the picture. Anyway because of my Ph.D. in Jobbernowlery, I am qualified to deal with you. You must be pitifully dense in the first place to even think that a "fat chick" would date the likes of you. I'm willing to bet that you're a masturbating misogynistic misfit who fantasizes about Bea Arthur because you can't get laid, even by a creature of another species. If you think I'm a jobberowlist, you might right, but you are definitely a Bo-Bo head. —FRXD

Troubles with your laxative, your sinuses, your ex-girlfriend's sister-in-law, or your dog?

Let FRXD (Fred with an "X") help!

FRXD can answer questions about anything. From rat poison to music questions to chemical reactions. Let FRXD be your friend in the future.

Let FRXD help. Just write:

FRXD
c/o CLOT Magazine
PO Box 33330
Northglenn, CO 80233

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PIL-BUG

Violent Love

The laughing dogs are howling
outside my garden wall.
Electra chrome is gleaming
thru an ultra-violet sun.

Your kiss, a threat, love's tortured eyes
take no prisoners, a warning sign.
Dreams that thirst
to serve delerium.
Well this heart's condemned
and it must come down.

I want to feel the beat of it,
the burning beat that's in your hair.
I want to feel the ugly beat,
the ugly beat that never stops.

Oh, Violent Love...

Every lie a word,
and every word a lie.
Funerals creating new friends,
but not for us it passed us by.

Sight is bent to lick your heart
A liquid mouth, dilute my thought.
Spoken tongues in abstract sign.
Tried to reach you, but you were crying...

Outside these walls I hear the cry.
Out here, out here I hear the screams.
The victim screams, the city calls
The Pain, The Pain
The pain of it all.

Just shut up and listen,
to the sound of violent love.
'Cause you're coming back for more,
and I'm reeling in your heart
like some big fish.

•1990 Pil-Bug

Augy Rocks tells about his formula for writing songs

A: In writing I approach songs phonicaly and then I come up with the lyrics. I wrote all the lyrics on the new tape. It's the stuff we recorded at Echo Sound, "Rah" and "Tattooed Tears" in L.A: I went out there to have some experiences, some new input, find something really good. I'm real satisfied with Rah and I'm pretty satisfied with "Tatooed Tears".

¿What are they about?

A: With "Rah" I wanted an experience to inspire me for the song. I was going out and trying to find myself in situations that would be interesting.

¿ So you purposely put yourself in that position?

A: Tattooed tears I did, but Rah came from when I was in a cafe in L.A: this girl walks in and everyone stares at her you know, I was just drinking coffee and really fatigued and I notice the girl has no leg, right? She sits down and after a while I go over to her table and I start talking to her and I asked her about her leg. It was severed from the thigh down. She said something like she was on a motorcycle with her boyfriend. Her boyfreind was killed and she survived the crash. Man, it was so cool 'cause it wasn't cool. I mean the different people you meet out there—anyway, her leg was severed and I asked—I think I asked—if I could touch her leg. I touched it and she started crying and said something to the effect of no one has touched her in years and people started staring and shit and that's where I came up with the line, I want to touch your scars. After that, the whole song fell together, you know, it was really easy after that. But having that moment, I mean "having a moment" it's like what everyone wants to have, you know? I had a real moment out there and I was lucky to be in this situation, to be in the right place at the right time and it's really a tender song. I think it could be misinterpreted.

Rah

Want to touch your scars,
disconnect–o–mind
twist and burn in position
Sickness in disguise.
I'm evil, evil influence,
kiss me on the lips
There's no turning back,
it's the last call

Follow my lead and let's get lost
Follow my lead and let's get lost
Follow my lead and let's get lost

Rah, Rah, Rah, Babe

Take me to the edge,
truth changing in design
Bump and grind in the delay,
at the checkout line
Give me give me everything,
aren't you gettin' it?
One last dance in the ring of light,
calling you out

Follow my lead and lets get lost
Follow my lead and let's get lost.
Follow my lead and let's get lost.

Rah, Rah, Rah, Babe

Danger in your heart,
danger in your soul,
danger everywhere you look
Surrender to impulse
I'm evil evil understand,
losing consciousness
Ship goin' down,
take you with me

Follow my lead and let's get lost.
Follow my lead and let's get lost.
Follow my lead and let's get lost.

Rah, Rah, Rah, Babe

• 1990 Pil-Bug

Reflections On L.A.

By Pil-Bug

❦ Best things about L.A. are the ocean and Griffith Park which aren't really part of L.A. anyway. Otherwise it's cool 'cause everything is taken too far past its logical or reasonable limit. There is also access to everything. You meet every kind of person, see things that can't exist except in the big city.

❦ That's the other thing. Everybody thinks that they're on camera 24 hours a day. The bands are perfect. Perfect sound, perfect hair, perfect set. They sound exactly like you expect they would. Very glossy, picture perfect, and made to sell. Everybody is totally professional at their job and are taken very seriously. The bands are bands and they know it and live it. Everybody generalizes all the time, everywhere. Everybody. They do, really. Oceans are nice. California is a nice place. Nice weather. No bugs, except roaches. Lots of roaches. Roaches on your keyboard on stage. Roaches everywhere. Really! Everybody has money except me and this fact is constantly reenforced. Just write about what you're preconceptions and illusions about L.A. are because they're probably true.

❦ Sometimes I felt like an outcast using two bass drums. I guess either it's fashionable to use the smallest set possible or the music being played doesn't require many drums.

❦ Other musicians there seemed really supportive; I got sick of seeing and hearing metal bands (mostly glam) that look and sound the same. It looked like the members (of bands advertised in weekly rags) played in the same bands!

❦ Going there was the big test for Pil-Bug. We passed and became an even tighter unit. I think it's good for unsigned bands to get away and expose themselves elsewhere.

WOMEN IN ROCK

Part Two: Women In The Industry

By Ann Cecchine

This installment of Women In Rock concentrates on women who are making their careers in the music business. Here in Denver there are quite a few women who strive to work in the industry—look at the popularity of "music business" type programs at various schools. Working in music is not a blow-off career—it takes a lot of energy, intelligence, and tact to break into this kind of occupation. No one can expect to simply desire a position in the music industry and *!shazam!* start working. As with any job in the entertainment business, competition is stiff and merely getting a proverbial foot-in-the-door is arduous. The key to getting noticed is to prove yourself—show your dedication and talent to people in the business who might be able to assist you in your efforts to break into the industry. The persistence it takes to make it happen is vital, and that's why *energy* is such an important ingredient in the recipe for success in the industry. How does that old saying go? *If at first you don't succeed, try try again!* Who would have ever thought that a simple phrase could sum so much up? This is true, though, as any person in the scene will tell you—you must keep trying, no matter how hopeless it seems with any job, especially with one that is so important to your soul. Making a career out of something you truly love *is* worth striving for, even if it means getting knocked down a few times in the process.

Women, of course, are far out-numbered by men in the music game right now, but that doesn't mean it will be that way forever. Many females are holding positions of power in the industry today, and this should provide women with inspiration. Again, the cardinal point is to *prove yourself;* establishing credentials is especially important to women because the music business is a male-dominated empire. Proving yourself separates the women who are devoted, career-oriented, and skilled from the females who are fanatical, star chasers, or husband hunters. Women must be consistantly business-minded, serious, and open to all work opportunities—don't be above working for free in order to demonstrate your dedication and to gain valuable connections.

Three women who have successful careers in the music industry are Roxanna Alday, Clubs Editor and rock critic for *Westword, Denver's News and Arts Weekly*; Lauri Day-Workman, President of Original Projects Unlimited here in Denver, and Producer of the Songwriters of America Association's MusicFair; and Rossi Dudrick, West Coast Director of Publicity for **Metal Blade Records**. Upon finishing these interviews, my tired yet dedicated spirit was renewed with fresh hope for women seeking positions in the music business. These three incredible, accomplished ladies were kind enough to share their stories and views of the business with CLOT.

Roxanna Alday

Roxanna's first job in the industry was in Tucson, Arizona with an established entertainment magazine. Roxanna was attending the University of Arizona and studying solar engineering when she first saw "Pink Floyd The Wall" with a friend. The movie so inspied Roxanna that she ditched her first hour class and wrote a review of "The Wall" which she wisely sent into the earlier mentioned entertainment publication. Her review impressed the magazine's staff so much that not only was her review published, but she was also invited to attend their writer's meetings. Within eight months, Roxannna was made Editor (talk about hard work and dedication!) and stayed with the magazine for about two years. She then moved to Denver where she worked in advertising at *Westword* and started up her own magazine, *Der Modern Times*, with a friend. *Der Modern Times* was so popular that they moved on to a differnt print format with another magazine called *Nada* which lasted for about six months—Roxanna was writing for the *Boulder Camera*, working at *Westword*, and holding down a couple of other jobs all in order to support her magazine... a person can only take so much abuse!

"Rock'n'Roll is the literature of our age. In 100 years that's what will be studied..." —Roxanna Alday

Roxanna is currently very involved with the scene as Clubs Editor and as a rock critic with *Westword*, and she plans to graduate from college with her degree in English this May. She knows quite a bit about the music business, having been involved in the scene for nine years. Anyone who reads her column or her various pieces in *Westword* knows that Roxanna is a veteran of the hardcore scene. She is not, however, a fan of the moronistic heavy metal scene that is so often associated with the thrash/hardcore scene: "Most of metal is stupid, sexist, and not creative musically. It has no social context." Roxanna feels that the thrash genre is not a sexist movement—she can't picture Metallica doing a "Way Cool Jr." type of song or video. Roxanna enjoys going to the heavier shows and she has no problem occasionally romping in the pit with the big boys—she's moshed with the best of 'em at Danzig, Slayer, and Soundgarden shows. "I usually feel really good after a show. I can be totally frustrated by the news, school, everything that's going on around me, and I go out to a show and just thrash my brains out. I leave feeling exhausted, happy, and absolutely elated. That's what it's all about for me," says Roxanna.

As for her current job as a rock critic, Roxanna feels that she is respected by the bands she deals with ninety-nine percent of the time. Of course, she's had her trying moments in the past: "I've always hated being backstage at big concerts—when I first started rock writing in the early '80's, I would have to go to an arena comperable in size to McNichols, and interview bands in their rooms backstage. It would really disgust me to see these women with practically no clothes on hanging all over the band. I'm trying to talk to the band and I'm really embarrassed for these girls." For the most part, though, Roxanna doesn't feel insecure about talking to bands because she wants to talk about the music, about what they're doing socially and how it fits into the larger context of things. The only negative responses that Roxanna receives about her writing seem to pop up when she comments on songs that she feels are sexist or have offended her somehow. One local band about town apparently dedicates a song to her at their gigs because she wrote something about some sexist remarks they made at a show close to a year ago. Does this bother Roxanna? "I guess I should be flattered!" she says. Another small inconvenience about being female when dealing with bands is being called by "pet" names, according to Roxanna: "I won't tolerate being called darlin', honey, sweeetie, or babe." Fortunately, she doesn't work on assignment, so she can pick the bands she wants to write about. Roxanna rarely writes about female acts, but this is largely because there aren't too many around. She feels that bands like Vixen are not only an embarrassment to the music industry, but they also feed into a negative image of women. What about women in the business? "There are a lot of women nationally writing about rock, editing, and working in A&R. Women are a huge part of the business." Roxanna herself has never felt supressed for being a women, and she doesn't consider her gender a disadvantage. Roxanna does feel that women are being pulled down by advertisements in women's magazines that sell women into the idea that they have to buy things in order to look a certain way or they won't be acceptable to men and they might end up as the ultimate dreg of society: an old maid! This whole idea of women being slaves to products and to the male concept of what the "ideal" woman should look like is spilling over into music and videos. "At some shows, all the girls are dressed the same and just stand there, fawning over the guys. I just can't help but think that there's

at least a couple of girls in that crowd who could be taken to a show at the Aztlan or the Underground and be shown a band that does a whole different thing and the girls would get into it. They would understand that you don't have to dress like everybody else—you can have your own identity, you can totally be yourself, you can use your brains and your emotions," says Roxanna. She likes bands and videos that don't make women and sex their focal point: "It's O.K. to have music about sex, but not sexist music." Roxanna, like many other women, is secure enough and mature enough to know that sexist music is shallow and doesn't deserve our support, but unfortunately there are many people who are blind to it—by choice or by ignorance. "What I put my energy into is bands who sing about important things like televangelism, homelessness, nuclear annihilation, environmentalism, animal abuse... the best thing we can do is to suport really good stuff—get it out there as much as possible, some people don't even know it exists," says Roxanna.

According to Roxanna, worthwhile music will stand the test of time: "Rock and Roll is the literature of our age. In 100 years that's what will be studied in history and literature classes—you'll be listening to Danzig and Metallica because what they have to say is socially relevant and it moves people to action." Roxanna feels that what's important is what a band is saying through their music. "You need to get a feel for what's going on and decide if that's for you; if not, don't support them. You've got to take responsibiliy for yourself and what you choose to listen to," advises Roxanna. Being a rock critic, Roxanna needs to give every act a chance, but she can tell pretty quickly what the attitude of the band is all about. Says Roxanna, "My mission is to suport the good stuff...find it and support it!"

Lauri Day-Workman

Talk about self-starters! Lauri Day-Workman has never worked for anyone in the music business—she's always created her own positions and been her own boss. Lauri was working with a major modeling firm as a booking agent when she ran into a man who had a radio show called "Backstage Pass" during an interview. The two talked for quite a while about music and his show—he was doing interviews with underground/alternative acts that hadn't broke yet, like U2, the Red Hot Chili Peppers, and Midnight Oil. A huge power station in San Diego had even expressed interest in his show. Lauri, having studied music and being the complete music lover that she is–"Music has always been my #1 under 'List Your Hobbies'"–showed interest in the show and started going with him on interviews and she eventually worked her way into a position that she created for herself: Promotional Director. In this position, she tried to find advertising money to support the show. Along the way, Lauri met all kinds of people involved in the music business–concert promoters, people in management, A&R reps,–and she was fascinated with the business. Lauri decided to leave the world of modeling to try her luck at her ultimate love—music. She moved back in with her mom to save money, and she embarked on finding her place in the business. This became a full-time job for Lauri as she spent hours in libraries researching the industry and going through phone books to find possible contacts. She saved up her money and started to travel around and check out bands. L.A. wasn't the place for Lauri to find her acts: "Approaching bands in L.A. at one point was awkward because of my being female–I had no background and there was also this question of motive involved." Hey, at least she had the guts to try. Lauri noticed that bands fell apart easily in L.A. and that's not what she wanted, either. She developed more contacts and decided to try another city–she then moved to Denver with her theoretical company in mind. When Lauri arrived in town, she found that there was no original scene in Denver, and heavy metal bands had no place to play unless they did their own production. Lauri got a hold of Bop Street's manager who turned her on to a band called The Original Rabbits (Now Strange Parade). "I saw one of their shows and I said, 'Jesus, yeah! This is what I've been looking for,' and slowly but surely we worked into our situation that we have now," says Lauri. After that, Lauri met producer Geoff Workman (now her husband) who was vital in getting the Rabbit's off the ground. Lauri managed Geoff's career—she got his name back out and involved him in lecturing. Geoff produced 22 platinum albums in four years time, so he had the credentials to open doors for Original Projects Unlimited, but Lauri would have made it *with or without* Geoff—she says she has always found a way to make things happen for herself.

Lauri's advice to young people trying to get started in the business is sensible: "Unless you want to work for a record company, there's no need to move to L.A. If you want to get into radio, you can do it here, if you want to do a mag, do it here. Why go out there with nothing? I'd rather go with something. The end result might be to work for *Billboard* or *Musician* or to start your own major situation where you need more street level ear-talk from one coast, but why start empty handed with no experience or resumé? Make something fly somewhere else. It's the same theory with bands. You need to develop a regional base first, not just, 'Oh, I'm a bar star in L.A.'" Currently, Lauri manages Strange Parade and Geoff Workman, but she had "a finger" in the band Killian Dare, and she's done numerous consultations for all sorts of bands. "Until I get a record deal under my belt it would be ridiculous for me to add 300 bands to my roster," she says.

When I asked Lauri if she catches any flack for being a woman in her position, she said, "I don't catch any flack. If anyone has a problem with me, it's just that–*their* problem. I'm not out to prove anything to anybody because I'm female or otherwise.

"There's too many young women who don't give themselves credit and don't get out of their basements with their instruments."
—Lauri Day Workman

I've picked what I want to do and I'd like to think I'm good at it. I tune everything else out. I don't feel like I'd be any further along if I was a guy." Lauri thinks that too many female artists assume that they have to play guitar like a guy: "You can't play guitar for anyone but yourself. If you can do that, then you'll be fine. I think there's too many young women who don't give themselves credit and don't get out of their basements with their instruments. You can only intimidate someone who lets themselves be intimidated. Male or female, if you believe in yourself and you are really good at something, it will come through for you just because of who you are. There are a lot of good female players that people don't even realize are out there." And women in the business? "You hear a lot about Desmond Child... Diane Warren has just as many, if not more, hits right now than Desmond Child does. Diane Warren even wrote a song for Desmond Child's solo album," says Lauri. At one time Lauri wanted to put together an "all-girl band that just fuckin' smoked", but she not only didn't have the time and money to make this a life mission, but she's never been able to come across all the ingredients needed. "To all the players who are scared to come out of their basements, that's fucked. For any good female players, I'd like to hear from 'em," Lauri says.

What lies ahead for Lauri and her company? "I've been really fortunate to be working with a great staff that believes in me. I can see myself getting Strange Parade a record deal this year. I see the MusicFair doing big things this year and turning into a major event every year. I see Geoff selling millions of records in the next couple of years off of projects he's produced. I see a West Coast office, and I see a Doc McGhee. I think that when we get it, we'll hold on to it. Success that is merited like that usually lasts." Lauri also plans to have a major management company: "Outside of Sharon Osbourne or Wendy Dio who manage their husbands, there has not been a major management company headed by a woman to my knowledge, but I'm not planning to do it because I want to be the first *woman* to run a major mangement company; I'm doing it because that's what *I* want to do," says Lauri.

Continued on next page.

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Trademarking

The Big "How"

By Cara Ruebush

To all of you faithful Clot readers interested in trademarking the name of your band, artwork, etc., here are a few more helpful hints to getting the job done. Last month we covered all the what's and why's, and this issue we'll tackle the big HOW. We've even included a small replica of the actual form. The following ingredients will be necessary to complete the oh-so-significant task of trademarking:

1 form obtained from the Secretary of State

1 typewriter with which to fill out the form (it MUST be typed)

3 facsimiles of your band name or design (a facsimile is an exact copy that has been photographed and is EXACTLY how you want it to appear, NO xerox copies; originals must be on 8 ½ by 11 inch paper and all facsimiles may be no larger than 4 inches or no smaller than 2 inches)

1 friendly neighborhood Notary Public

11 bucks

Before you start the paperwork, it would be wise to have a trademark search done. Depending on your current state of mind, there are two options to choose from in accomplishing this:

1. Go to a lawyer that specializes in such fields and pay about 700 bucks to have a national search done.

2. Settle for a state-wide search at the Secretary of State's office.

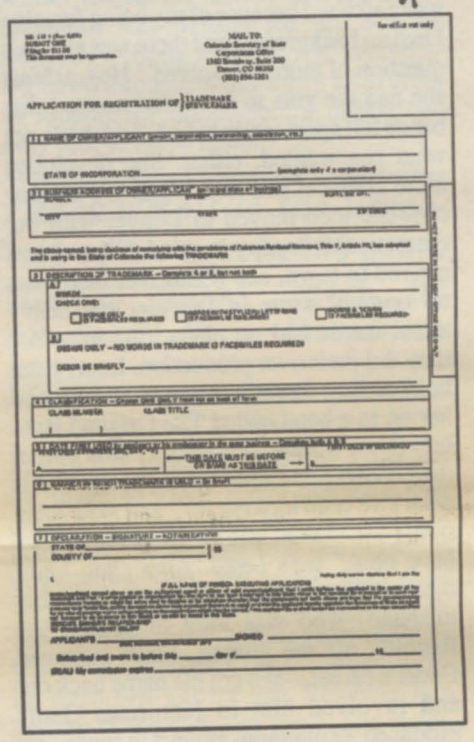
I know that I personally don't have a spare near-grand sitting around, so I prefer choice number two. At the SOS (as we will now call it, fuck that lengthy word), basically ask the lovely desk clerk what-up. She'll give you a choice between looking through several books of microfiche or having her run it through the computer. Again, go for the latter choice. Hopefully your brilliant band name or magnificant artwork has not already been used. If so...what can I say —you're S.O.L., try again! But if all goes your way, you'll leave SOS a happy dude or dudette, form below in hand.

As I previously stated, the form needs to be typed. It's really pretty self-explanitory; if you've ever gotten a driver's license you should have the mentality and patience to handle this one little form. In the first box, you'll put the name of your band (ignoring the state of incorporation shit), and in box number two, place your address. In part A of section three, enter the word or words you wish to trademark and check the appropriate box: words only, words with stylized lettering or words and design. Part B is for design only, such as artwork, and requires a brief description. Section four takes a little bit of brain power, but I'll help you out: on the back of the form is a series of class numbers—musicians are considered a service and are class # 107.

The artist's number would vary on the type of art you do. Just figure out your secret code, put it between the parenthesis and identify its name in the space provided.

In the previous issue, we explained that the object to be registered must be used. In the fifth box, indicate the date that the object was first used anywhere and the date it was first used in this state. Next, explain the manner in which the trademark is used, and last but not least add the name of your state and county, your full name, and have it notarized. Throw it in an envelope including, of course, the 3 facsimiles and the 11 big ones and send that puppy on it's way. The address is on the top of the form.

Shortly thereafter, you will receive a copy of your form and a certificate acknowledging your Trademark in the mail. Hopefully, my assistance provided here hasn't blown your mind, and with any luck, your name or logo hasn't already been used. One last piece of advice...the employees of the SOS are not a hell of a lot more pleasant than those of the DMV, but kiss up—you need their help! Next month we'll take a closer look at Trademarking on a Federal level (which, by the way, is $200 for the filing fee alone, so start saving up) as well as copywriting lyrics.



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Women In Rock continued from page 7

Rossi Dudrick

We are sorry about not having a picture of Rossi Dudrick, but because of the location differences and time factors involved, we were unable to have one in print.

Rossi Dudrick holds a job that must be envied by many young women wanting to make a career in the music industry—West Coast Director of Publicity for **Metal Blade Records**. Just saying her title motivates me to update my resumé and to religiously read the music trades. Rossi didn't just happen to come across her job; she worked very hard to attain her prestigious position at **Metal Blade**. Rossi comes from Pittsburgh, a town that doesn't sound too different from Denver musically. "There's no place to work there as far as entertainment industry jobs go, unless you work for a promoter," says Rossi. Sound familiar? Rossi decided to write for a high-quality fanzine in her hometown, and she kept an extensive and up-to-date P.R. list which came in quite handy when she visited L.A.: "The list helped me to establish some great connections. When I decided to move to L.A., I contacted them again and let everyone know that I was available for appointment. That's how I got in with **Metal Blade**. I started out as an intern, just a couple of days a week—I was part-time. My job eventually progressed from two to three days, and pretty soon I was here everyday." The kinds of things Rossi did as an intern were typical office duties—stuffing envelopes, xeroxing, filing, keeping lists, making phone calls, etc., but these are the things that almost everyone who starts out in publicity must tackle before they can take on the world. Rossi is living proof that if you pay your dues and stick to your guns, you can make a career in the industry.

"The majority of people in publicity are female." — Rossi Dudrick

Rossi recently received a promotion to her current position at **Metal Blade Records**, and right now her job includes setting up interviews with national magazines for **MB**'s acts, she's a liaison between **MB** and their European connections such as **Roadrunner** and **Music For Nations**. She keeps them informed about releases **MB** has that are available to them, press releases, what's going on with **MB**'s acts, and media awareness. She also does tour support, which contains many jobs in itself. She must keep in constant contact with the managers of the bands, the promoters, the booking agents... The list never ends. Yes, it's a lot of work but Rossi enjoys it: "It is hectic, but it's a lot of fun. Where else can you work that you can listen to rock'n'roll all day?"

As far as women in the business go, Rossi believes that since everyone in the industry basically starts out on the same level—no or very little salary—this is a time to prove your abilities to those around you. The workers who prove to be dedicated and efficient, whether male or female, will most likely end up staying on with the company. According to Rossi, "It's like, are you willing to really work at this to get the salary you deserve?" Future industry workers simply need to stick with it and, of course, express seriousness and dedication to the job. This shouldn't be too hard if it's the job you truly want. Women especially must establish themselves as more than just someone who is in this business to meet musicians. Rossi admits that there are some attractive men in the business, and as a woman in this business: "You walk a very thin line between maintaining professionalism and simply wanting to socialize, so you kind of steer away from the people that you might date. You just don't get involved with them." Rossi does get respect from her male counterparts because she has proved herself as a valid member of the company. Rossi feels that the business is somewhat chauvinistic, but she also strongly feels that it's changing for the better, especially in publicity. "The majority of people in publicity are female," says Rossi. I asked Rossi if there were any ineresting female acts on the West Coast that she particularly likes, and this was her response: "There's an all female band out here called Misguided who are very good, very dedicated, and very respected because they are such good musicians. Then there are your other bands that you look at and you just have to question their motives."

NEXT MONTH

Roxanna Alday turned me on to two groups of women in L.A. who have been involved with the rock movement for a long time and have started "anti-sexism in rock" type organizations. These women would like some respect in return for their love of rock'n'roll. One group particularly focuses on women who support their musician husbands/boyfriends with their jobs and what they get in return for their corroboration—this will be the topic of Women In Rock, Part Three.

VOIVOD

By Andrew Frey

A psychic journey took place on March 2nd. Captains Snake (Denis Belaner), Piggy (Denis D'Amour), Blacky (Jean-Yves Theriault) and Away (Michel Langevin) directed the voyage though time, space and reality as the being called the Voivod. We saw glimpses of the Voivod's past and looked at how the Voivod is dealing with the present circumstances.

A Voivod show is unique unto itelf. Maybe you have heard the music (and if you haven't, you should), but seeing Voivod produce the sounds, chords, and beats that comprise a Voivod song is a spectacle in itself. Add to this, intriguing body language, and unique looking instruments and you still have only a small taste of the real thing.

Photo by Andrew Frey

Blacky

The Voivod concept is nothing new. The project began in November of 1982. The concept was spearheaded by the group's drummer, Away. "Away was drawing when he was young. He showed me his drawings and what the Voivod represented to him," Says Snake. The Voivod that Away came up with was a creature living in a post-nuclear world. From that point on, efforts we're concentrated, and in November 1983, the song "Condemned To The Gallows", was featured on *Metal Massacre II*.

After getting just a taste of the young Voivod, humanity had to prepare for *War and Pain* which the band produced in June of 1982. The album depicts a raw, aggressive Voivod living after a nuclear war.

Chaos continued in April 1986 with the release of *RRRoooaaarrr*. Due to the trauma of several nuclear wars, the Voivod became "Korgull the Exterminator". It's a great "in your face album" with songs like "Fuck Off & Die", "Helldriver", and "To The Death!".

February 1987 brought about the release of *Killing Technology*, an album that dealt with what happens when technology becomes faster than society. The Voivod transforms into a cyborg and deals with a "Tornado", becomes "Forgotten in Space" and realizes that "This is not an Exercise".

Dimension Hatröss was released in January 1988. The Voivod gets fed up with life on this plane of existence and creates a parallel micro-dimension. He dematerializes his body and sends himself into the machine to explore the micro-galaxies that he created. In the vast new frontier that the Voivod erected, he deals with "Chaosmöngers", and "Technocratic Manipulators". They have their world in such great turmoil that "Macrosolutions to Megaproblems" are needed.

This brings us to *Nothingface*, the newest entry in the Voivod saga. The album takes the Voivod further on it's journeys. The Voivod creates other personalities because he thinks his original one is weak. He removes the old one, and after a time, he thinks the new one is fake. "It tries to reach the original one, but can't find it, so he starts to think that maybe he doesn't exist. In the end he realizes that this personality has been removed by an outside machine. The original one is shut off. He's strapped inside his hypercube with no legs, no arms and no face. It's a pretty psychological concept," remarks Snake.

After listening to several albums, one may notice a change in the overall sound of the music. "It's just the normal evolution of the band," Snake says. "This time we recorded and mixed in digital, so the production is a lot better than the previous album. Both for musicianship and for sound."

Covers are something new for Voivod. The new *Nothingface* album features a cover of Pink Floyd's "Astronomy Domine". "When we were young we listened to old Pink Floyd and Sid Barret. We have tried to produce the Sid Barret feeling into Voivod music." You may have seen the video on your favorite video channel.

On this album as the ones before, Voivod relies on a broad spectrum of knowledge. "We read a lot about schizophrenia and other psychological topics and mix them together into stories." Nothingface represents the feeling of the new album. "Face represents your personality to us, and so it's like erasing your face."

Something else we must not forget to mention is that all the art on each of the Voivod albums is produced by Away. The new album features a picture for each song on the inner sleeve. Each has a personality and originality that is truly Voivod. If you haven't seen them, I'm sure you will find them all very interesting.

What will the future bring? Not even the Voivod knows for sure, but if we're really lucky we may see more art, or possibly a short movie.

Photo by Andrew Frey

Snake

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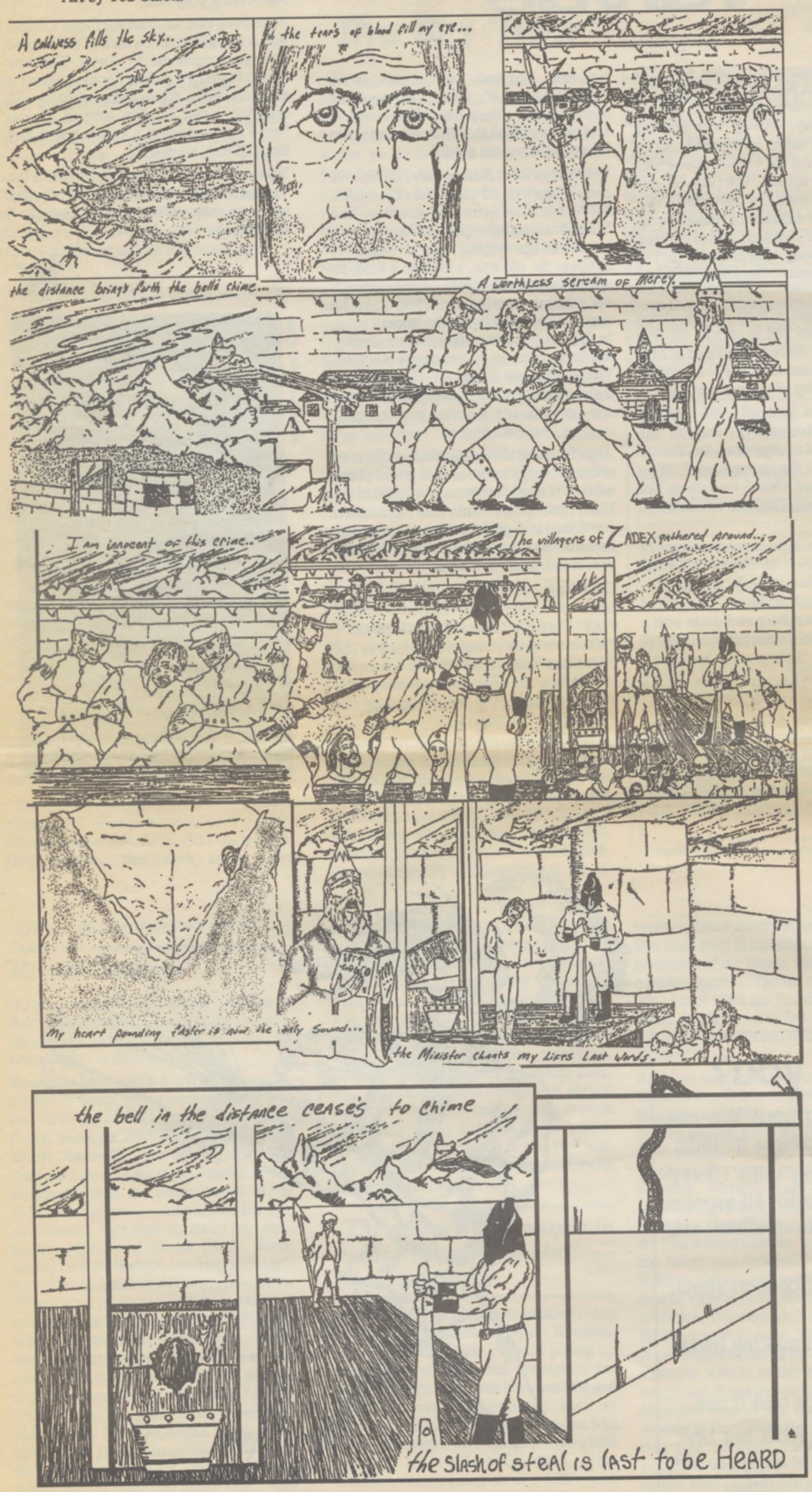
Guillotine

Art by Ted Garcia

Words by Zadex


A coldness fills the sky...
the tears of blood fill my eye...
the distance brings forth the bells chime...
A worthless scream of Mercy.
I am innocent of this crime..
The villagers of ZADEX gathered Around...
My heart pounding faster is now the only Sound...
the Minister chants my Lifes Last words.
the bell in the distance ceases to chime
the slash of steal is fast to be HEARD

DEAD BEAT

By Dave Herrera

DEAD
HI GUYS, I'M TRENDY C. CARRUTHERS
IZ STINK TRENDY
YOU MUST BE DEAD BEAT!
UH, YEAH!
WHAT KINDA MUSIC
BURP!
GRRR!
UH.... POLKA DUDE I MEAN SIR!
GREAT, TRY NOT TO GET CRAZY!
NO PROBLEM CLAIR, POLKA BANDS TEND TO LET THEIR HAIR DOWN. SAID THEY WOULDN'T GET TOO CRAZY!
THEY JUST ATE MY CACTUS PLANT!!!!
SIR, THESE GUYS ARE DANCING ON MY DESK, ARE YOU SURE THEY ARE CLUB TRENDY MATERIAL?
NEXT ISSUE: TRENDY J. FREAKS

ANIMOSITY

Anyone who claims to know the thrash scene in Denver knows about mega-popular Animosity, an ultra-tight band signed to **Mosh Pit Records.** When Animosity plays around town, one is not only guaranteed a listening experience that is worth the money, but also an energizing, aerobic-like work out...anyone who can actually stand still during an Animosity performance is either way dull or geriatric. Animosity inspires people to *move*.

¿ = Eric (CLOT)
S = Scott Wolford (Bass)
H = Hale Kendall (Vocals)
B = Bill Tressler(Guitar)
(And various others who happened to walk in during the interview.)

S: It's the post-show party interview, cheers to that thought. We're just celebrating the release of our new album *Get Off My Back* which is doing really well. We're on **Mosh Pit Records** right now and they are just kickin' ass for us. It's getting to the point where the whole U.S. is getting our material.

H: We're really happy about it. We just found out that there was another band up in Minnesota called Animosity—they were pretty big. They had an E.P. cut, but I guess we're selling pretty well up in that state so they decided to change *their* name.

S: Yeah, they just up and changed it.

H: Not every band gets to make another band change their name. I think they even played with national acts.

S: They've got T-shirts out.

H: Now I guess they're called Extreme Animosity... if you guys read this, best of luck.

S: No doubt. Right on, guys, right on.

¿ How long has Animosity been together?

S: Well, that depends. Bill and I have been together for two years, Hale's also been with us for two years, and then there's Pete (drums) and Nick (guitar). Altogether, it's about a year and a half venture if you add everything up.

H: We just got a new drummer—well, not too recently, but he's our newest member. We got him from a band called Expatriot...they were a hoppin' band.

S: I guess they dissolved.

S & H: Rest in power.

H: We picked Pete right up and he's been doin' great ever since. We just got out of the studio a while back. That was really cool. We recorded at FanFare Studio in Denver over a period of three months. We did the production down in the Springs.

S: The actual recording didn't take but about two weeks. I laid the bass tracks in about six hours.

H: Me too. I did my vocals in six hours.

S: Drums, five weeks. Ha Ha Ha...

¿ Are you happy with it?

H: Yeah, it came out very well. The production is really good, and the art work is killer.

S: Everything is going in the right direction now. We're getting a good response—all the kids love us and the album sounds great. What more can you ask for?

¿ Who is your management?

S: Mosh Pit Records.

H: It's kinda weird. The owner of the label is like our best friend, so it all works out in the end.

S: It would take up too much paper space to explain the whole deal, but we're really happy with the company.

¿ Do you plan to going on tour now?

S: Yeah, that's our next big step. Hopefully, we'll go out and do some kind of tour with another national act—maybe a three monther during the summer, you know, get our name around.

¿ Have you got anybody in mind to tour with?

S: Oh, we're doing some negotiations...

H: Hopefully something will come out of it all!

S: We went on tour last year about this time with Sacred Reich and Atrophy—that was cool.

H: It was just like a little Midwest tour, it only lasted about a week or two.

S: But we love the tour life.

H: It was a total blow out. We had this killer RV, but we ended up loosing our thousand dollar deposit on the fuckin' thing.

S: Yeah, we trashed the RV. Things made out of plastic don't agree with Animosity.

H: I don't remember anything. I was drunk the whole time.

S: I was either sleeping or drinking or jamming.

¿ Any good road stories?

S: Well, I puked on stage. How about that? It's a first for us. I could say something like I had the flu, but I just think I drank too much, period.

H: He got a rot gut.

S: Yeah, rot gut. I hadn't moved in like two months, and then I got on stage, blew my brains, and puked. It was just that quick—1, 2, 3, bleechh, a two foot stream.

H: Yeah, road stories. I don't know...I broke my arm on the road as a matter of fact. I did a stage dive and everybody moved and (pauses reflectively) I ate shit, bad. I finished the show on the third song of the night.

S: We were in Oklahoma and these kids just didn't understand. Hale was up on like a ten foot platform and jumps in the middle of the crowd.

H: I landed on both of my elbows.

¿ What kind of crowd do you guys usually draw?

H: It depends on where it is.

S: Young maniacs, thrashing rebels, partying bastards. All the degenerates in society. We had a killer time tonight. We have a killer time with all our crowds.

WENDY (of **Mosh Pit Records** and Animosity's manager): You guys sounded great tonight!

S: Groovy. In comes Wendy—put her in the interview.

¿ Got anything you want to say, Wendy?

W: Uhmmm.

S: Buy our stuff! Buy the album, buy the shirts.

W: You got a (edit) or something? I need to party!

S: Edit! That's gonna be an edit!

H: Yeah, that will be an edit. Wendy says, "You got any **beep**?"

Editors Note: *You guys called it right!*

¿ No straight edger's here, I take it.

H: (Ha Ha) No, fuck that! Not a one.

S: I should be in college right now but I partied too much.

H: They kicked us out.

¿ You guys went to college?

H: Yeah, we went to college. We went to CSU for two years.

S: No, it was UNC for one year! Seriously, we did go to college.

H: They threw us out because of firearms and firecrackers. We had all kinds of trouble. We just blew that deal off.

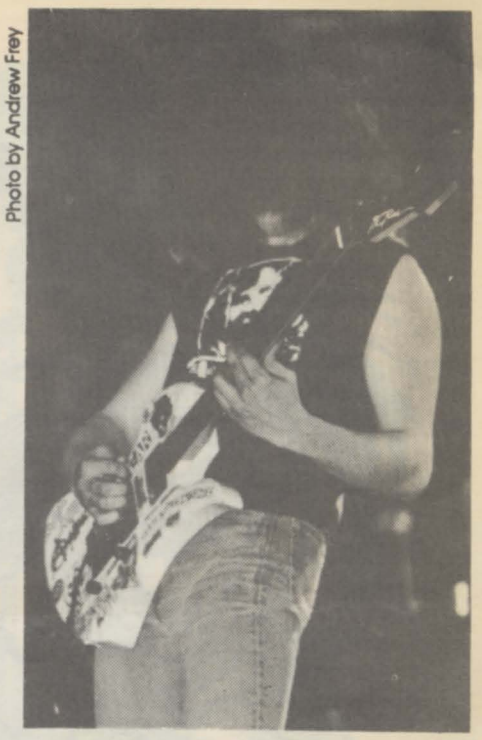


Photo by Andrew Frey

Bill

¿ How long did you actually go to college?

H: We went for a year. I was supposed to be a business major. Once I tried to get to class before mid-term and I was in the totally wrong class. They changed the classrooms on me.

¿ So what do you guys do when you're not on the road or on stage here?

S: Basically eat, sleep, drink—kind of like a dog or cat.

H: We jam a lot.

S: We have barbecues and drink outs.

H: We practice every now and again. It's really hard to get five people of our character together at the same time everyday.

S: To practice, that is. Actually, we practice pretty religiously. We do it, but it's a bitch.

¿ How do you get along as a band?

H: Oh, we hate each other.

(Enters Bill the Guitar Player)

S: Bill enters, enters Bill.

B: Bill enters and takes off his jacket and shows his beautifully muscular and toned body.

¿ We're halfway through this and you missed all the party parts—we're getting down to the serious questions.

B: (moans) I'll make it fun.

¿ Who does most of the writing for the band?

S: As far as the music goes, Bill and myself do at least three-fourths of it, if not all of it, simply because we have been in it the longest and we work really well with each other's style.

B: Now that Nick's in the band, though, he's also contributed.

S: We have a great combination of writers. All three of us are really brilliant and we write some great stuff.

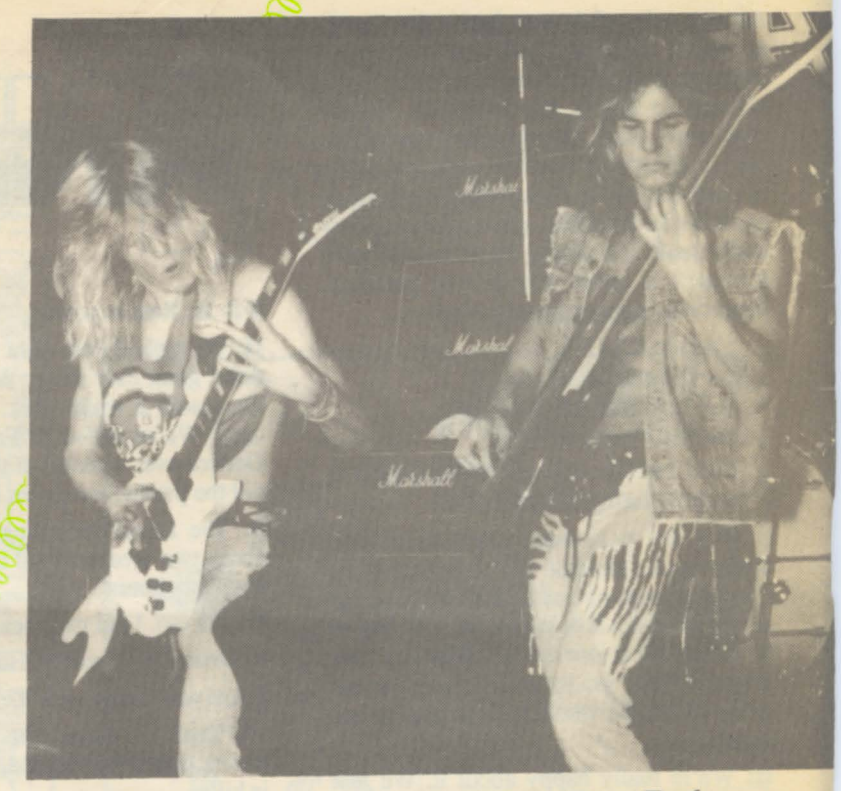
B: The chemistry is hot on the album, but it's hard to click all of us on a good writing mood on the same day; that comes rarely.

S: It takes us about two weeks to write a song. Sometimes three of us will be really intense like, "Yeah, let's write a song," but then someone will be like, "I wanna go home, I have a headache."

B: Usually we just discard that person and go about it—you can't really break a feeling like that.

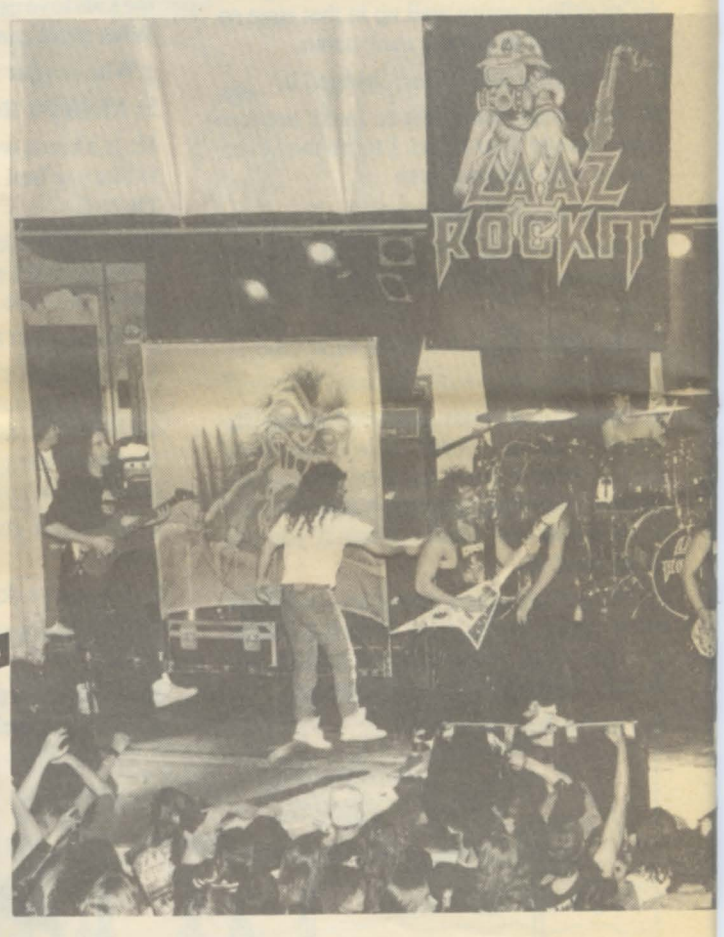
Continued on page 16

Another Jehovah's Witness off our back.



Chance Gallagher

Dave Dash



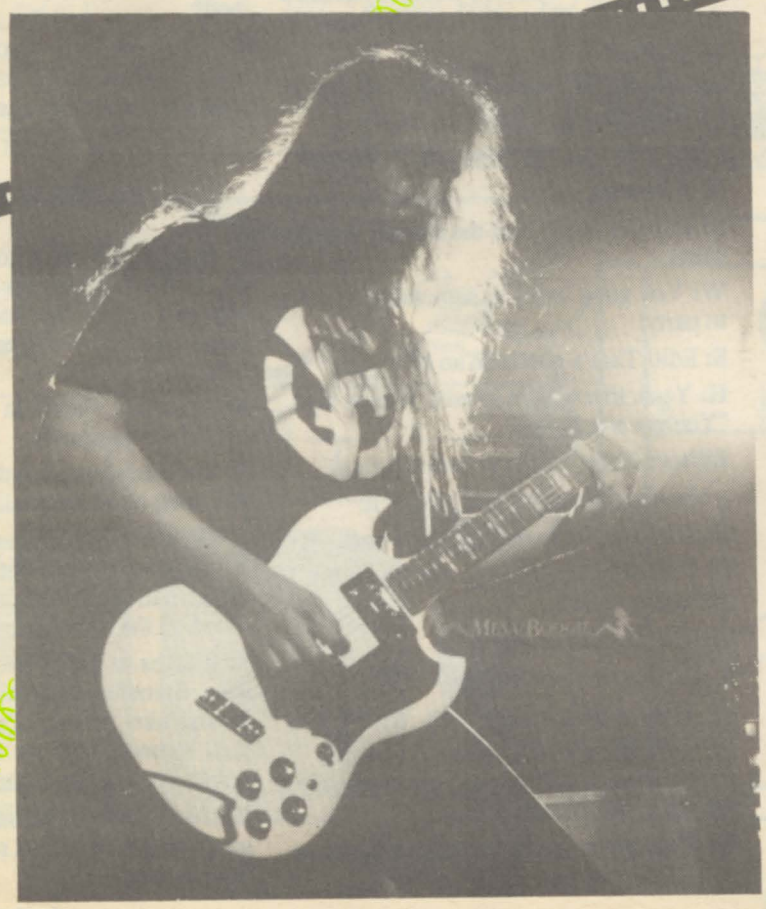
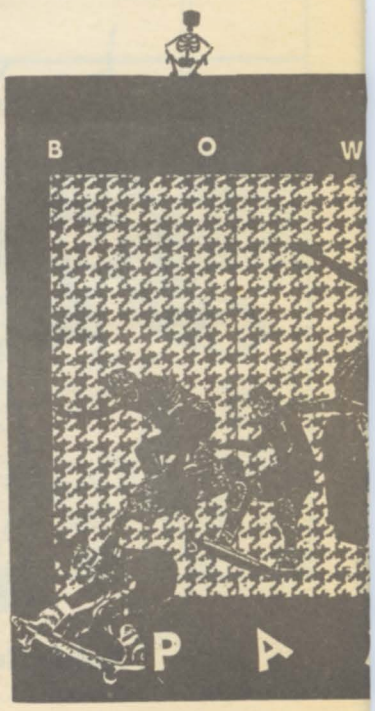


Photo by Andrew Frey

Kim Thayil



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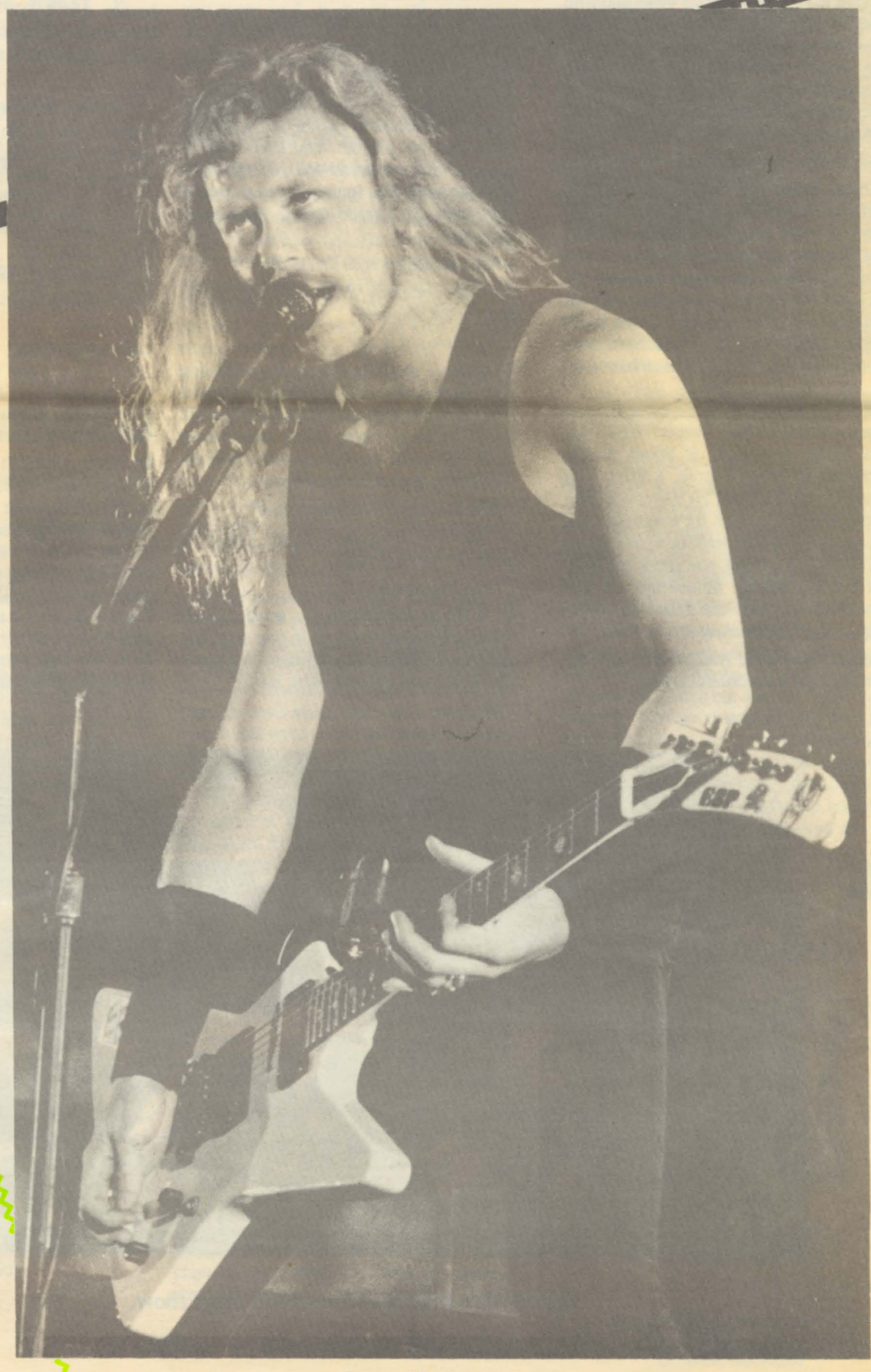

Photo by Andrew Frey

James Hetfield

Gothic Slam

To be present at the Aztlan theater on March 3rd was to witness one of the best performances to ever grace this venue's antiquated stage. Gothic Slam made this show smoke; GS has got to be one of the most energetic bands around. Gothic Slam is quickly gaining popularity with the help of a serious MTV video of their anthem-like song "Who Died And You God". CLOT had the opportunity to chat with Gothic Slam's friendly vocalist, Daniel Gomez.

¿ Where are you guys from?

D: We're from Hudson County, New Jersey, it's five minutes from Manhattan by the Lincoln Tunnel.

¿ How long ago did Gothic Slam form?

D: It started about five or six years ago with different members. Dave the drummer and Klaude the one guitar player were cousins. They started the band and a few people went in and out of the band, like two or three people. The line-up we have now has been playing together for four or five years.

¿ What are your songs about?

D: Real things basically. Like the song "Battered Youth" which is about child abuse. A lot of people sing about it, but I think we do it differently. We do it with a lot of feeling from the heart, you know. We don't just sing about it and that's it. We really know about it 'cause I know a lot of people that have children who have been battered and girls that have been battered, so it's a good topic and it's something to keep everyone socially aware. "Who Died And Made You God" is about people stereotyping other people. I think you shouldn't judge a book by it's cover. You should judge the person for the person, not because of what they wear or what they do or it could be anything, you know? At work you just get fed up. Sometimes it's just something everyone can relate to, something everyone knows about.

¿ So has "Who Died And Made You God" been your most successful song?

D: That and a song off the first album called "Skankin". Our first album was called *Killer Instinct*. It's a song by us that's real big. It's about moshin' and jumpin' off the stage and stuff. Skankin is a Jamacain word for Ska.

¿ Do you try to project a lot of energy on stage?

D: I don't know man, I just loose it once I hear the music. I'm like another person.

¿ Do you excercise a lot to stay in shape?

D: No, it's just when the music starts, the heart takes over and you get this feeling. You can't beat it! I don't need to exercise. The adreneline flows naturally.

¿ What did you think of the show tonight?

D: It kicked ass!

¿ This is one of your last shows, right?

D: Yeah, this is it, finally.

¿ What did you think?

D: Killer, at least I could hear a lot better on the monitors than I could at a lot of the clubs that we played. You know you're sreamin' and screamin' and you still can't hear yourself. But tonight I heard myself very well. Real good crowd, too—good response.

¿ Are you happy with Denver?

D: Yeah, definitely. We are hoping to come back in the summer.

¿ What's coming up?

D: Now we're going to go home and rest a little bit, get our stuff together, and then I think in April we're gonna go to Europe for a few weeks and play a few shows over there. When we come back from Europe, we want to get to the West Coast.

¿ Where has this tour taken you?

D: This has been all East Coast, Denver is as far as we've gotten.

¿ Only half way?

D: It's a lot to be done, it's good. I don't want to blow my load all in one shot. It's good we did all our damage here. We'll rest up, come back out and finish it off.

¿ Any other comments that you want to make about yourself or the band?

D: Well, just that we're nobody fancy. We're just dudes, man. We just want people to like our music and like us as people. We aren't big headed, we try to talk to everybody. We want everybody to hang out. I like meeting everybody if I can. It's great—that's why I'm doing this, too. Also, I'm not saying we are going to be the next turn-of-the-century band, we just want to fit in. We want people to say Gothic Slam are cool and their songs are pretty good.

¿ How long 'till the new album?

D: We just got some stuff that we're piecing together. We don't want to sit down, make an album too fast and then not be happy with it. It's just got to come with time. When it comes it'll be at the right time. We're not going to push it, cause sometimes if you move too fast, you get pressured by record companies to make an album you're not happy with.

¿ How have the record companies been?

D So far so good, you know that we are a new band. We're liscenced to **Epic/CBS**, but we're on an independent label, **Torrid Records**. Those guys are number one—it's these two dudes and they are helping us out. They have their own label. Exodus' first album was on it, and a few others like Bio Hazard, Mucky Pup, and Nades. They are doing really well for us. As far as **Epic** goes, they want to see what we can do before they really start helping us.

¿ Are you happy being on an independent label like that?

D: Yeah, we are only being distributed by **Epic**. We are not on **Epic** records, the records are being put in stores by **CBS**. They were supposed to help us on tour support. They helped us on some shows, but right now they're like, "You're a new band and we want to hang out and see what this album does," Nobody wants to shell out a lot of money, because if it flops, you loose. If we just give them a taste and build it up, then they will help us.

Photo by Andrew Frey

Gothic Slam displays an awesome stage show.

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LÄÄZ ROCKIT

Photo by Andrew Frey

Jon Torrez

Lääz Rockit treated Denver to a night of music and comedy at the Aztlan on March 3rd. The band experienced some technical difficulties, and the spotlight was focused on vocalist Michael Coons who was forced to entertain a very hungry crowd until the technical problems were solved. Michael did a great job, relating with the audience and passing out beers. Finally, the whole band jammed fiercely through a few tunes, and then tour-mates Gothic Slam bombarded the guys with food and beer over their heads. It was a good time for all involved and we hope to see both acts back in town soon. CLOT spent some time talking to Michel after the show.

M: I'm just so upset with all of the guitar problems we had tonight. I'm just glad that people didn't completely hate us. It was very embarassing.

¿ You pulled it off, though.

M: Thank you, I hope so.

¿ You did. People were blown away.

M: People seemed to be really good, I'm sure some people thought we were a joke. It's tough, we came all the way out here and I've never had that happen. That one guitar.

¿ What all happened?

M: The guy just couldn't get it in tune, and then broke a string. It wasn't like it was the guitar player's fault. Everybody was partyin' and havin' a good time. It was the last night with Gothic Slam and everyone just sorta lost track of, you know, doin' a show.

¿ That fest at the end was somethin'! Fuckin' insane.

M: Yeah it was. I hope the sound company's not too pissed off 'cause the monitors are dust. That was fun and entertaining.

¿ So was that one of the better shows?

M: Well, I wouldn't say it was a better show for us performance wise, but the people were fantastic. I think it was a very good experience for us.

¿ How was the last time you played?

M: It was very good. The crowd really liked us tonight. I can't tell you how much that makes me feel good because two songs were thrown out.

¿ That was not like a usual crowd reaction—they were kickin' ass.

M: Really?! Cool!

¿ They're always psyched. but man, they were just killin'.

M: It was very important for this band to do this tour.

¿ So how long has the tour been going on now?

M: Since the beginning of the year. We've got one more show tomorrow, then we're home.

¿ What's up next?

M: A new album. Start writing the songs around May 1st, then go in the studio hopefully in the middle of May, and have the album out by the end of summer. Hopefully, have it all out because its been awhile."Leatherface" was good because it sort of bridged a gap. We could have gone into the studio and started recording, but I think it was good for us to go out and experience these kinds of things as a band because they are learning experiences.

¿ It seems like when you came on you didn't depend on a huge atmosphere.

M: Yeah, we're real people, you know. A lot of bands aren't like that. We are very earthy people. We smoke a lot of weed, so you know.

¿ So how long have you been in the band?

M: I started the band back in 1982. I met Aaron in 1981—I was working at a pharmacy and he came in and bought some rubbers. I was playing in a different band once I got out of high school. I gave up going to college. I had a scholarship and I never went. I was supposed to be a soccer player but there's no money in soccer so I gave it up for loud music.

Photo by Andrew Frey

Phill Kettner

¿ The rest of the guys have been around for how long?

M: The bass player—about a year and a half, the lead guitar player for about two and a half months—about a month before we started the tour.

¿ Did you have another guitar player when you were in L.A. for the Five Nations Showcase?

M: Yeah. But he just filled in for that gig.

¿ So you've had some personell changes?

M: Oh, we've had lots of them over the years, just tons and tons.

¿ Hard to find somebody to click?

M: No, it's just people. A lot of musicians are real egotists they're just into themselves. I'm not like that. The band is a team, and everyone's got a responsibility and you play team ball. That's the way we work it. I mean that's just the way I was raised. I'm not into "me first" or all that kind of stuff, neither is the manager. Everyone has got to pull their weight. I don't think we'll have any changes for a while. The band has always been me and Aaron, but I really rely on the new guitar player a lot. He just graduated from college in Riverside. He's got a degree in classical theory. He is just really smart. I've learned a lot more about music and I've been doing this ten years. It's a learning experience—you always have to be open to learn.

¿ Being around that long, what kind of changes have you seen in the scene?

M: I see it opening up a little bit for different kinds of bands; before it was really separated. People liked death metal or glam metal or devil metal and now it seems like people just go to shows just to go to shows which I think is great. That's what this band is built for, not for your one sort-of-derived, sort-of-cliche metal. I think we are a lot like a mixture of everything. We have a hard edge to us, but we also like to have fun. I like to go up there and smile and throw cake at people and spill beer, you know. Be a human being and not just some sort of robot up there going through the motions. That's why I think the scene is coming around a bit because people seem to be more open. People are crossing over towards, you know, liking everything from Slayer to Trouble or Soundgarden to Kings X. I think that really good diversity helps out a band like us because we are the product of a lot of different kinds of stuff. We all grew up with different influences, but we somehow put it all together.

¿ What influences how you write?

M: It's changed a lot. The "Leatherface" thing was just an isolated trip where you get money to do a movie soundtrack. I've changed my writing a lot over the years. I was not a very good lyricist at 18 or 19 but now I'm 25 and I've written and recorded about 40 songs. Each one gets better. You have to spend a lot of time in the studio to really learn about the art of recording and writing songs. We aren't into Dungeons & Dragons. We are very much into today—like problems in the world, different sorts of people and the experiences that you have.

¿ What are some of the new songs you have written?

M: They are still tentative, but they're always open to change 'till almost the time you record them. We've got songs like "Crime Zone" and "Suicide City" which are about where we live (Oakland, California). There are a lot of drugs and crime there and you see a lot of it. It influences you. I don't like to write anything depressing, but I've also got an uncle who is suffering from Alzheimer's and I want to write a song about how tough it is on my aunt. Even if it goes over people's heads, it's important to me to be able to write truthfully. I don't think there will be anymore Vietnam issues or war issues because everyone is getting along so well these days.

¿ The end of the cold war.

M: Yeah, it fucked up all of my writing. I get a lot of experiences from reading the newspaper. I try and stay up with what's going on in the world. That way you are able to write more diversely.

¿ So it's more of a communication thing, where as thrash is more of a hype thing.

M: Before when I was 18 and 19 I was writing these songs about "feel the fire, it's got desire". Now its got a little more—I can insult myself being that I'm a good guy. I've definitely matured a little bit from that—at least I like to think so.

¿ That's something that helps a band make it. It's the fact that they can relate to the audience.

M: I think everyone is so much smarter these days. Kids are not into just following a trend and just going with it like people did with Kiss. Nowadays you really just can't do that. You really have to have a different approach and an honesty to your music.

¿ Any closing comments?

M: I can't wait to get back to Denver. If all goes as planned we are going to Europe in September or October with Slayer and Megadeath to do a big festival. Then we'll probably start an extensive U.S. tour and hopefully be back in Denver to play a better show. Thank you. I can't tell all the people how much we appreciate it. I felt like Billy Crystal up there doing stand up comedy. I'm glad we worked it all out and got the show off, so thanks a lot guys.

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Animosity continued from page 11

¿ What is the basis for most of your songs?

S: Well, a good tempo, something that is really easy to groove on.

B: Mass double picking, mass double bass, and a fast, thundering snare.

S: Yeah, stuff that's catchy so you can get into it and mosh.

B: But now we've got a song called "Uncaring Addict" that has an intensely slow part and it's heavy as hell..

S: Yeah, that's our slowest yet.

B: The rest of the song is upper tempo. It's just that one slow part so we don't limit ourselves to one meter.

¿ Who writes the lyrics?

S: Hale and Bill take care of most of that.

B: We used to write only by ourselves, but on "Get Off My Back" we both wrote together. We wrote that song because we were pissed at this letter that said the way we dress sucks, etc. So we were like, "Get off my back."

¿ Anything you like to do when you're not playin' with the band?

B: Actually, when I'm not in the band, I'm in the band 'cause now I sleep in the practice room. It's like I go home and there's my equipment. The band leaves, but my equipment's still there. It's constantly part of my life now.

S: That's why Bill rips the best solos you've ever heard—he never leaves the practice room.

¿ What about "Forced Entry?"

B: I'm glad I'm celibate, because I deny all that shit.

¿ Is there anything you guys take seriously?

S: Oh, yeah. The music. Definitely. Everything else is a joke, but we do work hard on the music.

B: I take aliens seriously. They think I'm retarded for it, but I've studied into it.

S: I hope he's joking.

B: No, they have photographic evidence. I've seen 'em!

S: Oh quit! Quit it!

B: I could go off on President Bush and how he smuggles drugs into the country.

S: Oh, get outta here!

CLOT Magazine

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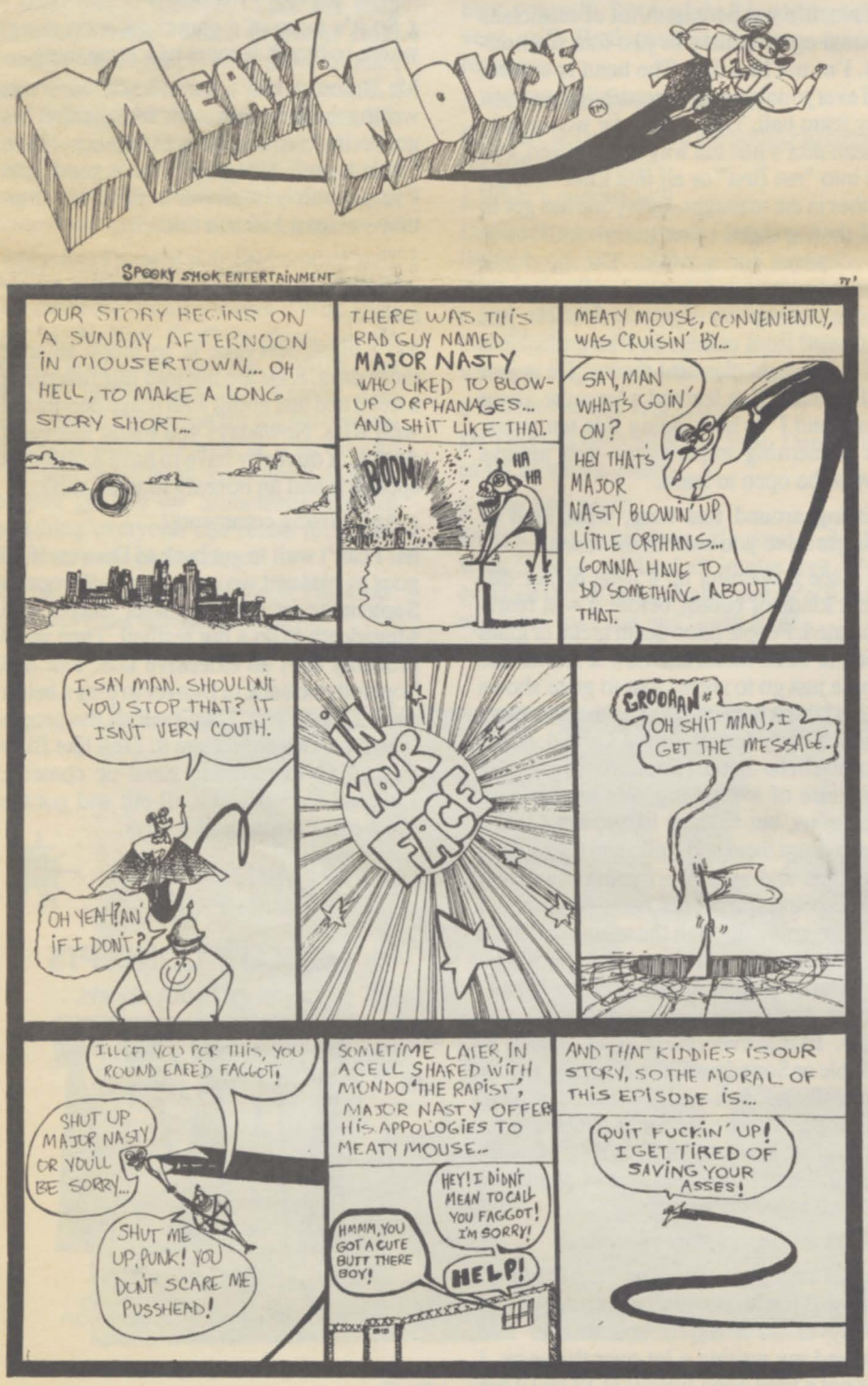

MEATY MOUSE
SPOOKY SHOK ENTERTAINMENT
OUR STORY BEGINS ON A SUNDAY AFTERNOON IN MOUSERTOWN... OH HELL, TO MAKE A LONG STORY SHORT...
THERE WAS THIS RAD GUY NAMED MAJOR NASTY WHO LIKED TO BLOW-UP ORPHANAGES... AND SHIT LIKE THAT.
BOOM
HA HA
MEATY MOUSE, CONVENIENTLY, WAS CRUISIN' BY..
SAY, MAN WHAT'S GOIN' ON? HEY THAT'S MAJOR NASTY BLOWIN' UP LITTLE ORPHANS... GONNA HAVE TO DO SOMETHING ABOUT THAT.
I, SAY MAN. SHOULDN'T YOU STOP THAT? IT ISN'T VERY COUTH.
OH YEA? MAN IF I DON'T?
IN YOUR FACE
GROOAAN
OH SHIT MAN, I GET THE MESSAGE.
I'LL GET YOU FOR THIS, YOU ROUND EARED FAGGOT!
SHUT UP MAJOR NASTY OR YOU'LL BE SORRY...
SHUT ME UP, PUNK! YOU DON'T SCARE ME PUSSHEAD!
SOMETIME LATER, IN A CELL SHARED WITH MONDO 'THE RAPIST', MAJOR NASTY OFFERS HIS APPOLOGIES TO MEATY MOUSE..
HMMM, YOU GOT A CUTE BUTT THERE BOY!
HEY! I DIDN'T MEAN TO CALL YOU FAGGOT! I'M SORRY!
HELP!
AND THAT KINDIES IS OUR STORY, SO THE MORAL OF THIS EPISODE IS...
QUIT FUCKIN' UP! I GET TIRED OF SAVING YOUR ASSES!

Better than a Chocolate Sunday

In the forests of Mindorn, a washing beauty, the famous river of blood glistens as it trickles through the cracks and ponifers. A glenorfic aura glows, pulsing as the young snipperbees lap up massive droplets of riverblood, stealing the very essence from the living, flowing organism. The river of blood forever flowing, lights the darkened sky as it has done ten thousand nights before, but tonight is different. A storm is brewing in the legions of Tricklehoods who are hovering over the great crimson pool. Stand off a stash. No! Move toward the bond sky. And suddenly a giant bolt of Kren power splits the ovula sky and ignites the crimson pool. Awoosh! The night sky is lost as the torching searing pool spreads it's firey message. With anklebloothes a flutter in the skirrying night, creatures raced for safety as the flaming river burned slowly, leaving the stench of ages in its horrid wake. As morning comes, a charred, burned out basin is all that remains, filled with a thick murky slag. The once famous river of blood has been reduced to nothing more than one giant clot. CLOT Magazine, *there's nothing runny about us*.

Part 1- Overview and Getting Started

By Steve Linden

In the beginning, the musician was created—each an individual with different tastes and styles. Out of this came chaos and unity. A long time ago, musicians didn't have the means that we have today. It's only been in the last decade or so that musicians have had any kind of networking capability. All they had going for them before was ambition and talent. Where could they get any publicity? How could they get any gigs? The only thing that has changed is the mass existence of beings who do the dirty work for musicians. They are in every corner of the world. All it takes is an opening of the eyes, a little research, a pen and wet tongue. Where does it all actually begin? The answer is desire—a need to succeed. There's knowledge of guitar, bass, drums, keyboards, washboard, the jug, the spoons, or anything else you decide to play, but the key to success doesn't rest in your playing ability, it lies in your publicity and marketing. A one-man-band operation will probably not get anywhere aside from subway stations or busy city streets. Get a couple of friends who share the same desire, but a different talent, and see what works. Any musical differences? Try to work them out or find someone new. Next, think of a name. It might be catchy or whatever, but take some time and think it out. You will be remembered by your name. Make it good. Use it, trademark it, then practice, practice, practice!!

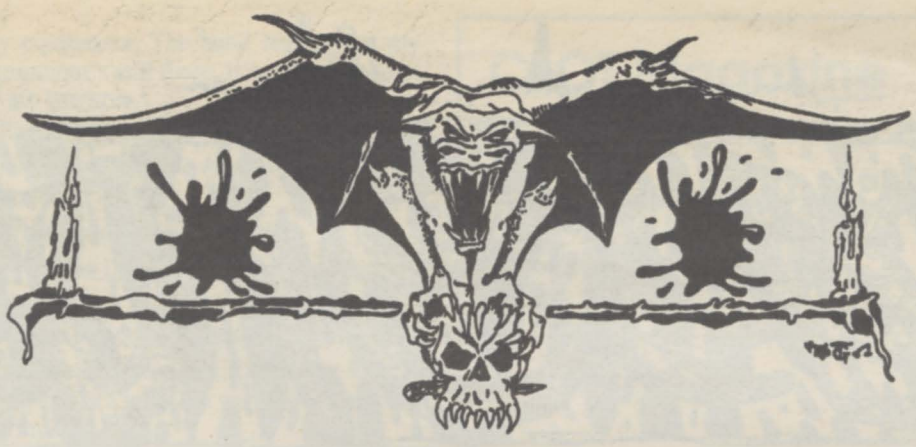
Now what? After months of solid, hard practice, and after coming up with a few good originals, it's time to go shopping. Since you're confident with your music and you are a smart musician, you let your fingers do the walking. The Yellow Pages can provide ways to step closer to success. Agencies, management, and recording studios can be found there. Decide if you want to play first and then cut a demo, or cut a demo and then play. Whenever it is that you decide to cut a demo, do some comparison shopping. Check around with other musicians or people in the business and find a decent, but reasonably priced studio. Once it's finally cut, check with radio stations, both local and national, to see if they will play it. Also, check with local magazines about doing a review of it. Don't forget to copywrite your material!

Okay. A promo pack is next on the list. Even if it's skimpy, make sure you have one. Include a photo of some sort, a demo tape, and a page of info on how the band started, along with who and why the band is. In future articles, among other things I'll be showing you how to make the promo pack look the best it can. Now go out and get booked! Sounds easy, huh? Well, it can be if you're persistent. It takes a lot of phone calls, meetings, and demo sending, but also lots and lots of patience. Patience, persistence, desire, and balls are all vital ingredients to "making it" in the underground.

If any of the above steps confound you, ease your troubled mind. That is what this column is for. I'll be showing you how to get ahold of resources needed to get your band known throughout the US, and if you do well, throughout the world.

If you have any questions, send 'em in. Your question about something may alert me as to a specific need for knowledge. You can be sure several other musicians have had that same problem.

In order to make this trip though the inner workings of the underground easier, let's compose a band to work with and use as our example. Let's say Peter Rectal and The Tapeworms are longing to leave the garage. Their guitarist, Rags Litterbox, just doesn't fit anymore. He's incredibly arrogant and has changed styles for the worse. Vocalist Peter and the other guitarist, Levi Buldge, discuss their feelings on the situation and contact the bassist, Dong Shao Hang, and drummer, Jock Itch, make a decision, and imprint various shoe sizes on the seat of Rags' Levi's. Now what? They really want two guitarists. Peter decides to put an ad in CLOT (since it's free and reaches all of CLOT's 10,000 readers): "Guitarist wanted for violent hardcore band. Call Peter at 555-6969." Peter gets a series of calls. Some auditions really bite chickens. Finally, the band settles on a suitable guitarist named Vile Zechs. Things are looking up now for Peter Rectal and The Tapeworms. A new parasite slug may be in the colony, but there is still a long way to go. Pay attention, and remember what happens to The Tapeworms. You very well may find yourself in similar situations. Get ready as we blast off into the puzzling adventures of the UNDERGROUND.....



Album and Demo Reviews

(With Added Words of Wisdom)

Do you have and album or demo that needs to be reviewed? This is the place!

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Afterbirth
Sloppy Seconds

These guys remind me a lot of an earlier band in the same niche, the Mentors. The vocals sound very similar to Talking Heads early stuff. The production is weak, but that's the idea. It's silly stuff that's fun to listen to or to bug the hell out of everyone within earshot. Some cool tunes are "I Reject" & "Brains On The Wall". If you can find it, buy it! —Dave

Black & Blue
Suite 152
400 D. Putnam Pike
Smithfield, RI 02917

Angkor Wat
Corpus Christi

"Do you know what a loveletter is? I'll send you a loveletter, straight from my heart, fucker. You receive a loveletter from me, you're fucked forever!"

This is how Frank (of "Blue Velvet" fame) begins the newest release from this Texas based band. The rest of the first song continues on into a strange psycho-electro-pop type music. Outside of the first song, the album is pretty straight-forward crunchy thrash with some neat sayings and effects thrown in. Lyrically, the songs are autobiographical testimonials of sorts. I like the album, but it doesn't really raise any burning desire to hear it over and over. Overall, there are good rhythms, but the vocals seem to be mixed a little too low for my liking. Angkor Wat has something to say, maybe they're talking to you.
—Andrew

Death Records
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Bad Brains
Quickness

Heavy Reggae, I guess. Whatever the hell you want to call it, there is no denying that it kicks ass! The four members of Bad Brains have taken a type of music that didn't really appeal to me and mixed it with a heavy-sorta-thrash sound that launched me into another dimension of musical appreciation. Nothing's mainstream about this band or their music. From start to finish, you'll travel through a myriad of different musical genre's. This is music that cannot be catogorized without restricting the sound or style that this band is creating or striving to achieve. Something different and something good. Don't try to label it - just groove, dudes! —Troy

Caroline Records
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The other side is happier.

Cerium
No Turning Back

This has got to be one of the biggest, if not best, efforts by a Denver based thrash band yet. *No Turning Back*, their soon to be released twelve song LP (no EP's here), will establish Cerium as one of the best but least appreciated thrash bands in Denver. With songs like "Bad Dreams", "Witch Hunt", and my favorite, "Nameless One". Don't let Cerium's lack of exposure in the Denver area scare you away. When this album hits the stands be sure and pick up a copy. This is one killer thrash album. —Eric

Cerium
249 E. Highline Cr. #208
Littleton, CO 80122

Crunchy nuggets with pepper and ground turnips.

Dead River
Simple

Husker Du meets the Cure. This quartet from southern Oregon brings nothing new to the alternative scene. The title of DR's debut perfectly describes the style of music played here. DR can best be described as post-modern garage rock. They played with a great deal of intensity but lack originality. One tune that really slapped me in the kisser was "Screaming for Sister C"—intense emotion is very evident here. Two other notable tunes are "A World of Masks" and " One in the Same". Don't expect any surprises here, though. —Dave

Shattered Glass Records
P.O. Box1953
Eugene, OR 97401

Death
Spiritual Healing

Once a three member band on their first album, they now have a new added guitarist, but the same singer. Totally raw, ripping vocals screeching out the songs like "Living Monstrosity", "Genetic Reconstruction" and the title track that is over seven minutes long. If you like Death, you should love this album. A lot of really heavy riffs and fast drumming make this Death's best effort to date. —Jon

Combat
IRD Mail Order
187-07 Henderson Ave.
Hollis, NY 11423

D.O.A.
Murder

Punk in the nineties...will it survive? D.O.A. thinks it will and proves their belief with *Murder*—no, not bloody stumps and slit throats—it's their new album. Not really my cup of tea, but it's got some cool songs like "Guns, Booze, and Sex". This cut has a groovin' rhythm and besides, it reminds me of most of my friends, the booze part does, anyway. They also do a smoking, I mean scorching, I'm talkin' burnt to a crisp version of CCR's "Midnight Special". Yeah, just what I wanted to hear in the 1990's. I did like the song "The Warrior Lives Again"—it's kinda heavy and kept my attention for a while until I started wondering how he (the Warrior, that is) died and who brought him back to life. All in all, this album is O.K., and if you're a D.O.A. fan, then definitely buy *Murder*—it's even got a secret bonus track, "Where Evil Grows"...I don't know where it grows, but I sure hope it's not in the sound garden. —Tom

Relativity
187-07 Henderson Ave.
Hollis, NY 11423

Forced Entry
Uncertain Future

This band incorporates a distinctively rigorous sound that sets them apart from most three peice thrash acts. This is definitely guaranteed to horizantalize anything that's vertical within a five mile radius if played at that eye-opening level that only true chronic insomniacs know. If potent thrash is what you need to chase away that lethargic Sunday afternoon feeling, go right on out and purchase this commanding display of sound. It grabs ya by the groin -ya know? —Troy

Relativity Records
187-07 Henderson Ave.
Hollis, NY 11423

I want to decorate your wall with some viscous mucus.

GG Allin and the Texas Nazis
Boozing and Pranks

If you are die-hard GG Allin fan, you may want to consider getting this album. This album features GG in true no-holds-barred form. The only problem lies in the fact that the album was recorded live. Early punk was rough when recorded live, but this one reaches the viscous stage. If you want some lewd, crude GG with some feedback here and there, do the truely sadistic thing and invest in this album. If not, hang out and watch the blood ooze out of the refrigerator. —Andrew

Black & Blue
400 D Putnam Pike Suite 152
Smithfield, RI 02917

Hexenhaus
A Tribute To Insanity

There's nothing totally out of the ordinary here, kind of metaphysical heavy speed metal leaning more toward heaviness than speed. There are some exceptionally heavy breaks accompanied by memorable leads that would torture any ear drum when played at the correct "decibel for damage" (DFD). Hexenhaus is definitely not boring, but they really don't yank my weasel, either. They do sound a step above average most of the way through this album, though. It might be up you're alley if you're into the speed metal thing and the somewhat supernatural lyrics. Is it good? Well, it doesn't suck! —Troy

Metal Blade Recrods
18653 Ventura Blvd.
Suite 311
Tarzana, CA 91356

MAXIMUMROCKNROLL
They Don't Get Paid, They Don't Get Laid, But They Do Work Hard!

Well, you can always expect something good from Maximum R&R. They have had one of the best 'zines ever, so you know their compilations are gonna kick ass. This album has some really good bands on it, plus skilled production and a handy little info booklet inside. These are the bands I liked: Apocalypse, Conspiracy Of Equals, Screeching Weasel, Dissent, Bazooka Joe, and Libido Boyz. These particular bands

caught my ear because they all have a heavier, low-end sound. Something to wake you up–unlike some of the other bands that disappointingly have your typical no-balls guitar or annoying vocals. Overall, MRR is a fucking good comp and the good bands definitely prevail over the mediocre ones. This album makes a great addition to anyone's punk/hardcore collection, so help out MRR like they've helped out the scene and check it out. —Tom

MAXIMUMROCKNROLL
PO Box 288
Berkeley, CA 94701

Morbid Angel

Altars of Madness

This album review is dedicated to the merciless slaying of nosey loudmouth neighbors everywhere. So wake up, you death metal mongers, and arm yourself with the brutalist death metal ever! These guys will grind your ears into shreds and they have the baddest drummer to hit the scene since Dave Lombardo. With songs like "Suffocation", your neighbors will be clawing at your door begging you to turn it down, so crank it up and sick "The Lord of All Fevers" and "Plague" on the spineless wimps and send them back to their pitiful shack. By the way, that song is a bonus track on the CD only, so get it. By now I'm sure that "Chapel of Ghouls" will have you grinding with hate, so go get your neighbors and take them through the "Maze of Torment". They'll hate you for it and you'll love it 'cause the heaviness will leave them gurgling a vile stench all over the front yard. Brutal eye-gouging death grind. —Tom

Earache Records
P.O. Box 144 NG3,4GE
London, England

Nevada Beach

Nevada Beach

In the press release we received from Metal Blade Records, I read that the sound of Nevada Beach has been described as "American muscle rock" and after listening to the tape, I agree with this discription. Beach posesses a truly hard rockin', heavy, soulful groove, but unfortunately when I hear Nevada Beach all I hear is AC/DC. Hank Decken, lead guitarist and vocalist for NB, sounds way too much like he should be the next AC/DC screamer rather than the vocalist for a band who wants to make an original, lasting impression on the music scene. Beach has some fresh sounds—the riffs are catchy yet not familiar and boring. I feel that Nevada Beach has the talent to sell some records, but they need a prototypical vocalist rather than a copycat. —Ann

Metal Blade Records
18653 Ventura Blvd., Suite 311
Tarzana, CA 91356

Salem Spade

Demo

This is a five member band from Colorado Springs. I was impressed with this three song demo and band interview. The songs are "Stagekill", "Sleepless", and "Twisted Minds". They're basically a metal band with hardcore vocals. They remind me of the Crumbsuckers on the B.O.M.B. album. Most local bands seem to be total thrash or straight hardcore, but Salem Spade are different, fast, off beat, and interesting. A band that shows a lot of potential. —Jon

Salem Spade
P.O. Box 6262
Colorado Springs, CO 80934

Photo by Andrew Frey

Rich Ross, Eddie Lopez, Jason Neudecker, Patrick Evil, Robin Sinn

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Cold sweat my fists are clenchin', stomp, stomp on that homemaker's convention.

Jello Biafra, D.O.A., Beatnigs, etc.

"Terminal City Ricochet" Soundtrack

That ol' Dead Kennedy himself is back. This time, Jello Biafra is starring in a bizzaro/hardcore movie, "Terminal City Ricochet". Haven't seen the movie, but from what I hear, the movie's sort of a psychotic fantasy overrun by goon squads, smiling robots (you know, like at Bennigan's?), slimeball politicians, and ecological decay. Shit, was this movie made in Denver? Anyway, if the movie is half as good as the soundtrack, I'll watch it 'till my eyes roll back. D.O.A. blasts away on "Behind The Smile", "Concrete Beach", and "That's Progress". The Beatnigs kick in the picture tube on "Television". Evan Johns and the H Bombs throw in "Mad House" which sounds like a bunch of chicken-fried cowpunks playing "Gloria" (G-L-O-R-I-A) in a bomb shelter. There's more: Nomeansno, The Groovaholics, and Keith LeBlanc (from Tackhead). On almost every cut, somebody rips into the media bullshit, the drug war, and right wing political hacks. But one warning: if you buy this album, the thought police might come suck your brain out. As Jello says, "Anyone failing to display the mandatory black velvet, Mexican-style painting of President Dan Quayle in their living room will be shot. —Jeff

Alternative Tentacles Records
P.O.Box 11458
San Francisco, CA USA 94101

The Undead

Act Your Rage

This aggressive punk trio, led by former Misfits axe grinder Bobby Steele, is sure to please all you punks out there. From the heavier punk sound on "Evening of Desire" to the traditional sarcastic punk on "Put Your Clothes Back On", The Undead delivers the raw aggression that you mohawk maniacs have always been accustomed to. Check out the first song on side two—talk about a slamable song! This one will have you skanking around your room tearin' up shit and kickin' holes in the walls. Another jammin' tune is "Rat Fink"—it has the speed that almost satisfied even me. This lp is guaranteed to make any party a beer drinking, slam dancing good time. —Tom

Post Mortem Records
PO Box 358
New Milford, NJ 07646

Will at work

ELECTRO ABRASION ILLUSTRATION

A Deeper Look At The Art Of Tattooing

By Tom Clenin

Throughout history, tattooing has been an overlooked art simply because it doesn't appeal to the more uppity, uptight crowd who seem to dictate and define what should be considered "art" in our sometimes dull and all-to-often conservative culture. Therefore, as with all good art, tattooing is not going to appeal to everyone, and it probably will even offend a few people, but in some cases, the more offensive the better the art.

In the last three years, tattooing in Denver has become a lot more popular than in the past—I'm seeing more women and bands getting ink, and some of the tat's are fucking great. Denver has some killer tatoo artists with the exception of a couple of skin scribblers. A tattoo is not something that you rush into, either. Most of the time, people who do rush or go on a drunken tattoo binge end up with a distorted Yosemite Sam or a not-so-devilish Tasmanian Devil. Your tat should be something that is well thought out, and don't be a cheapskate—good art is gonna cost you; if you skimp now, you might be sorry later. In this column, I'm not going to speak as an authority, but as a fellow tattooed person bringing you a clearer look at the art of tattooing, worldwide and locally. I will be talking to a local tattoo artist in each issue to help you decide on where you want to get grinded on and by whom. Every column will go more in depth on the history of tattooing, techniques, styles, etc...

Right now, I want to introduce you to Will Anders, tattooist. Will is 21 years old and has been tattooing professionally for one year. When I say "professionally" I mean in a real tattoo shop with good machines (tattoo guns), but Will has been scratching at home for six years. The first tattoo he did was on himself when he was 15 years old—it's a Popeye face on his left hand, and the lines are holding up great. Upgrading a replica of a homemade tattoo gun that a friend made, Will started working on what is now his favorite thing to do when he's not playing guitar for Dissension, a new local band, or skateboarding. Will moved to Denver from St. Petersburg, Florida where pursuing a tattooing career was almost impossible because of apprenticeship costs that went into the thousands of dollars. The apprentice has to pay all the insurance costs to cover him/herself and the shop, plus he/she needs money for machines, ink, glove... You get the picture. After being in Denver for a couple of months, Will noticed that the scene was much better here than in Florida. He found more shops, more competition, and a lot more people wanting tattoos. "Back in St. Petersburg it was like the Retirement Capital of the world, and not too many people wanted tatoos there...you would need six people to stretch grampa's skin, anyway," says Will. Will's inspiration for tattooing comes from such artists as Ed Hardy, Jack Rudy, and mainly Greg Irons, but his latest inspiration is Mickie Kott, the owner of Tattooing by Mickie where Will is presently grinding ink. Will says that Mickie has helped him a lot; he has been working there for a year and is getting better as each day passes. The kind of tats Will likes to do are what he calls "Progression Art"—they're more of a hardcore style, like skulls with dripping drool and creepy, ghouly, grungy hellish things.

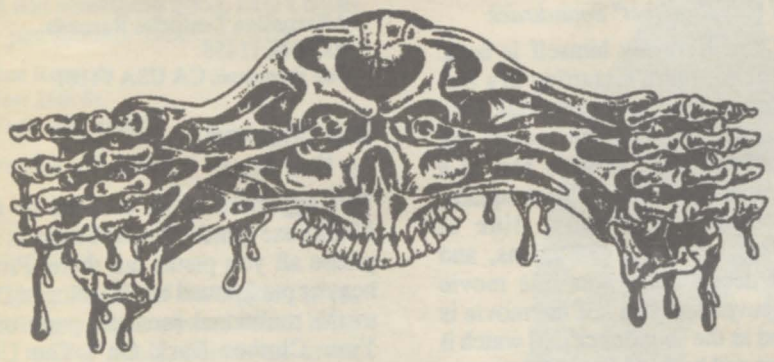
"Tattoos are a symbol of what you are, but after one, it's hard to stop!" —Will Anders

Will gets a lot of his exposure from tattooing many local bands like Leonard from Sloter, John from S.O.D., all the guys in Dissension, Brian from Wretched Refuse, Bob and me from Anathema, Monty of the Beer Clan, and John Montey, the bass player from M.O.D. Will is also very active in other art projects: he does leather jacket paintings, T-shirts, band logos, and demo covers. He's done a lot of work for me and the band, and he did the logo and the artwork for this column. All this and killer tattoos, too! So check him out, I guarantee you won't be disappointed.

Will on a good night.

Will's Words Of Wisdom:

"There is nothing wrong with tattooing. I started when I was 15, and it's addicting as hell. It's like potato chips—you can't have just one. I don't like the way people put tattooing down. I see tattooed people as just ordinary people I can get along with, ya know? To sum it up, I love tattooing. I like Tattooing by Mickie, and I'm glad I got into this shop. I think Mickie is one of the best tattoo artists in the country. Another thing is to make sure that wherever you go for your tattoo it's nice and sterile. Nowadays, you don't have to worry too much because everything is made to be sterile. Most of all, you want to be comfortable when you get ink—don't go out and drink before getting tattooed because you can make it harder for the artist, and some artists charge flinching fees. In general, tattooing is an artform that everyone should dabble in, or at least give it some thought. Ya know, tattoos are a symbol of what you are, but after one, it's hard to stop. 'Remember kiddies, think before ya ink!!'" (Please close with your own version of Popeye's laugh.)



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CERIUM

With a full length album soon to be hitting the streets, Cerium is engraving their name in the Denver thrash scene. Even though they've been beaten down and rejected, they have survived and forged on as true musicians. Cerium is a trio of powerful musicians kickin' out some killer jams. Definitely a band worth checkin' out the next time ya get a chance.

After playing a scalding set at a small, sold out party, I was able to catch Cerium for a few words.

¿ = Andrew (CLOT)
§ = Steve Kavanaugh (Bass)
S = Steve Patt (Drums)
M = Michael Lyons (Guitar)

¿ How long ago did Cerium form?

S: About a year ago February. This is our one year anniversary. We didn't know which day it was, so we're partying all month.

¿ Who thought of the name?

§ We went through lots and lots of names and finally we went to the dictionary and looked under the periodic table of elements for something that fit us. We saw Cerium, which is a metallic element.

¿ So do you guys get into chemistry?

S: I like chemistry, but I don't understand it.

¿ What do you want to be doing in the future?

We're out to please the crowds, not the girls, not the producers. The crowds screaming and yelling at us is better than sex.
—Steve Patt

§ The type of music we play is very limited as far as who puts on those shows. We seem to be on some sort of black list. Ever since we had Alex from Angellic Rage, things went down. We've had to resort to playing parties. In Denver, people would rather go to a party in a basement than put up with the hassle of a club.

¿ How many songs do you presently have?

§ Twelve, and building. We write a new one about every week.

¿ What are some of your favorite songs?

§ "Fates Arrival", "Pain", "Jack Deth"... Every song is totally original, they came from us, our minds, and each one has a feeling associated with our feelings.

¿ What's "Bad Dreams" about?

§ About a year ago, we were gonna play a party, and a day before the party, our equipment got ripped off. We wanted to tell these people that we hated them.

¿ So is "Bad Dreams" a theme song?

§ It's becoming a theme song because every time before we play a party, we get ripped off. The last one wasn't as severe—tonight my car got ripped off, but we've had equipment ripped off before. It's ridiculous.

S: We wish "Bad Dreams" on anyone that wants to pull that shit.

¿ How does being a three piece affect you?

§ We're destined to be a three piece. The song "No Turning Back" is the first song we ever wrote as a three piece. After we kicked out our last guitarist, that's 12 in six months, we decided there's no turning back. In the studio, we can be a twelve piece.

S: The three of us are all on the same wavelength.

§ We know how to cover for each other.

S: Sometimes I'll purposely fuck up the beat, go a couple times longer. Mike came into the unit a year ago. We showed him the song "Napalm" and he picked it up the first time. At the time, we were only a bass player and a drummer.

S: A lot of musicians classify our music as having weird rhythms, but it's not weird rhythms, it's just us.

¿ Since this is your month-long anniversary, what do you want to be doing next February?

§ Hopefully, we'll be in Los Angeles. We've got a recording set up. Once we get the recordings done we're gonna put the recordings out. We'll try to reapproach Bangles. We're gonna try to get some more gigs around here.

¿ Any closing comments?

§ Yeah, I thought it was really sick that after we got Alex, who came and played with us because of the shit that was going on in the Angellic Rage camp, we also lost a large part of our audience..We wrote a new song called "The Nameless One" that's about bands like us.

S: Bands that don't get the recognition.

§ Metal is in high demand in Denver. Until the Denver scene picks up, bands are gonna keep leaving.

S: We're out to please the crowds, not the girls, not the producers. The crowds screaming and yelling at us is better than sex. I don't have as much money as I do invested in my drum kit to just sit back there and go, "Look at me. I'm so pretty." That's bullshit. It makes me sick.

§ We've cut down a few glam bands inadvertently in the past, but I mean, if they look that way, they have to expect some negative response back.

S: Look at Metallica. They play in the clothes that they had on when they woke up in the morning. What people see of us is what we are.

BAD DREAMS

Tossin and turnin all night long,
Sweatin bullets dripping on and on.
Fingers tearin your sheets to shreds
Wicked visions runnin through your head.

Wakening short of breath
That same dream again, you and DEATH.
What can you expect to do,
When your Karma comes back on you.

(Chorus)
Too many rip-offs, too many schemes
You burn your friends now you have
Bad Dreams
Abuse your mother, till she screams
No fucking wonder that you have
Bad Dreams
BAD DREAMS
BAD DREAMS

3 in the morning no more sleep tonight,
You're wound up feeling so uptight.
Startled by a knock on the door
Someone you burned come to even the score.

You take no chances start to head out the back
Your path is blocked by a man in black
He looks at you and he starts to scream
Remember me from your last BAD DREAM.

Chorus

The man in black you all should know,
Stands for justice, evil is his foe.
If you should dream of him tonight,
Your death will come in the silence of the night...

© 1989 Cerium
Lyrics - S. Kavanaugh

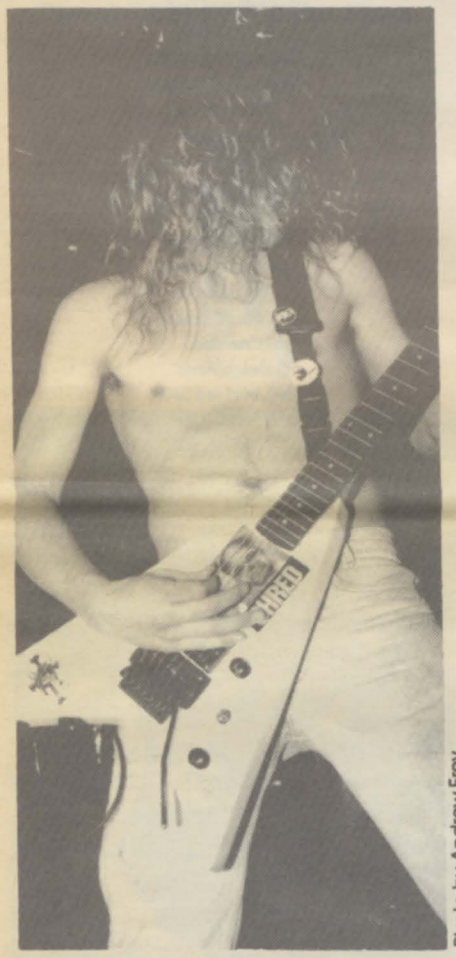
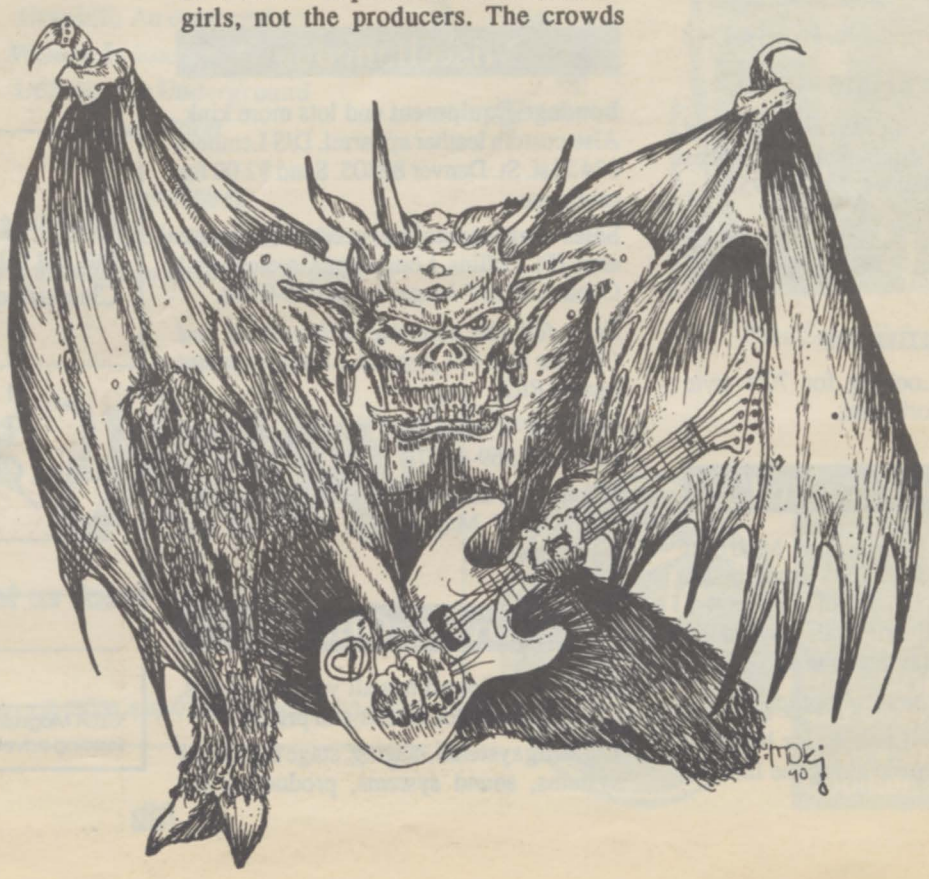


Photo by Andrew Frey

Mike



R.I.P

On Wednesday, February 28 at 8:32 am, Armored Saint guitarist Dave Prichard died, losing his two year battle with leukemia. Prichard was 26 years old, born on November 27, 1963. He was a founding member of the aggressive metal band, Armored Saint, formed in May of 1982.

Prichard entered the hospital on January 10, 1990 to receive a bone marrow transplant from an unrelated donor. Unfortunately, the transplant failed to raise his white blood cell count.

According to vocalist John Bush, Armored Saint will regroup and fans can expect a new release later this year. "That's the way Dave would have wanted it," explains Bush. Prichard was responsible for writing and arranging much of the material that will be on the forthcoming release.

In lieu of flowers, Prichard's family requests that any well-wishers make donations to a fund for leukemia research that will be set up in Dave Prichard's name. Donations should be sent to:

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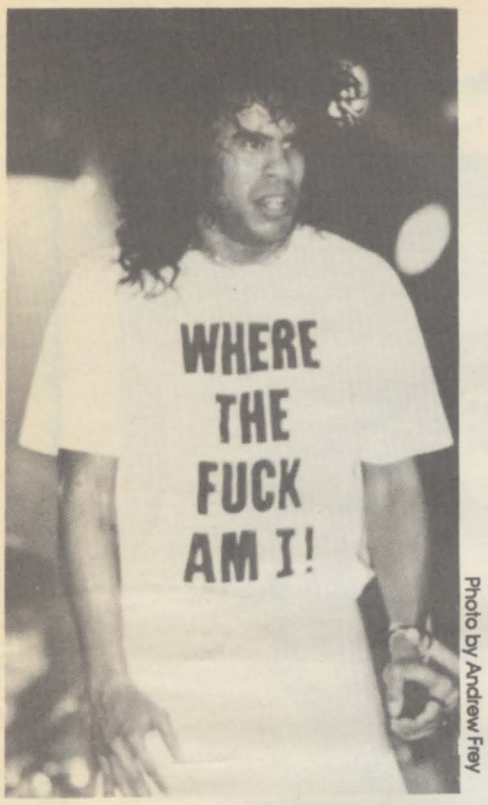

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Daniel Gomez of Gothic Slam

Interviews

9 VoiVod

14 Gothic Slam

15 Lääz Rockit

On The Local Front

5 Pil-Bug

11 Animosity

21 Cerium

Departments

4 Letters to FRXD

22 Classifieds

24 Back Page Poster
By Jon Dockweiler

Features

6 Women in Rock
A look a women in the music industry

8 Trademarking
How to trademark in state.

17 Utilizing the Underground

20 Electro Abrasion Illustration
A look at tattoo artists

Columns

3 Spam, Pig Lips and Crow's Feet
A mesage from the Editor

Next Issue

Photo by Andrew Frey

Chris Cornell of Soundgarden

Interviews with

Sadistic Intent
Kurt Brecht
Sick Of It All
Atrophy
Shatterin' Tally

Articles on

Graphiti: An oppressed art
Women In Rock: Part Three
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